

The Complete Book of  
*EMBROIDERY*  
and Embroidery Stitches







#### Country Gentleman

Blue Suzy, the center panel of a Sunday Apron, is developed in some thirty embroidery stitches (described on page 218). Rich, glowing colors are worked on blue percale. (Designed and worked by the author.)

The Complete Book of  
*EMBROIDERY*  
*and Embroidery Stitches*

by  
Catherine  
Christopher



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Mary Ellin Crisp, whose needle-murals have been exhibited in the Metropolitan Museum of Art, New York City, and other leading museums across the country; Mariska Karasz, well-known designer of wallpapers, Christmas cards, children's books, and embroidery; Mrs. Theodore Roosevelt, Jr., internationally known for her expert execution of her own embroidery designs; Emmy Zweybruck, Viennese designer of toys, fabrics, embroideries, whose talents and skills are now enriching the American field of design.

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## *Embroidery and You*

The majority of women in this country have a heritage of needlework behind them. All European peoples were extremely handy with the needle and most of them achieved extraordinarily beautiful embroideries. Their needlework satisfied two basic cravings every human being has: the desire to create and the desire to beautify. Their American descendants still have the latent skills of their forebears as well as the same urge for self-expression. Embroidery satisfies that urge as few other things can.

Embroidery is the pleasantest "sit-down" work! You are comfortable and relaxed. Your implements and materials are lovely to look at and delightful to handle. Each stitch you take—and this book will show you how to make a host of them—lures you on to improvement, experiment, and adventure. Your mind is busy figuring out colors, tones, shades; speculating about the virtues of this stitch as against that; it is caught up with the magic that is always a part of the creation of beauty. And your fingers gain skill by trying to keep up with that busy mind.

When one has mastered a variety of stitches, the desire to experiment with them becomes urgent. No longer content merely to copy or trace off someone else's ideas or designs, you will want to rearrange them, improve upon them, radically change them. Do it! That's designing. One of the aims of this book is to show you the way to develop your talents as a designer.

Few pursuits can rival embroidery for the opportunity it affords the average woman to impress her creative ability and sense of beauty tangibly upon her surroundings and personal belongings. The things thus created may be few and far between, but they are an expression of yourself so individual and personal that they will always be cherished. I believe that any woman with a fair knowledge of stitches and the courage to strike out and experiment with them becomes a more interesting personality. Even the least skilled attempts at creating beauty reveal and help develop vitality, warmth, alertness, and other desirable personality traits. Embroidery, because it is so intimate in its working, is a perfect vehicle for the self-expression of every woman.

CATHERINE CHRISTOPHER

*Running Waters Farm  
Annandale, N. J.*

# Contents

<i>Embroidery and You</i> . . . . .	v
1. <i>Exquisite Embroidery Is Easy</i> . . . . .	5
The Four Basic Types of Stitches—Combining Stitches for Variety—How to Learn the Basic Stitches—How to Make a Sampler of Simple Sewing Stitches—How to Make Darning Stitches—How to Use Back Stitch—Keep the Design Simple	
2. <i>Flat Stitches</i> . . . . .	17
Satin Stitch—Chinese Embroidery—French and English Work—Variations of Satin Stitch—Split Stitch—Encroaching Satin Stitch—Long and Short Stitch—Fishbone Stitch—Flat Stitch and Roumanian Stitch—Reverse Curves with Satin Stitch—Stem Stitch and Outline Stitch—Filling Larger Areas—Overcast Stitch—Seed Stitch—Cross Stitch—National Styles of Cross Stitch—Working Cross Stitch on Fabric—Assisi Work and Holbein Stitch—Using Cross Stitch on Canvas—Petit Point and Gros Point—Double Cross Stitch—How to Vary Double Cross Stitch—Reversed Cross Stitch—Oblong Cross Stitch—Two-sided Italian Cross Stitch—Double Back Stitch—Fern and Thorn Stitches—Couching—How to Embroider Words—Herringbone and Chevron Stitches	
3. <i>Linked, Buttonhole and Knotted Stitches</i> . . . . .	51
Linked or Chain Stitch—Simple Chain Stitch—Zigzag Chain—Open Chain—Double Chain and Cable Stitch—Chequered Chain—Braid Stitch—Broad Chain Stitch—Lazy Daisy and Fly Stitch—Blanket and Buttonhole Stitches—How to Use Buttonhole Stitch—How to Use Blanket Stitch—Feather Stitch—Cretan Stitch and Long-Armed Feather Stitch—Rope Stitch—Tailor's Buttonhole Stitch—Knotted Stitches—French Knot—Bullion Knot—Knot Stitch—Double Knot Stitch—How to "Sample" Stitches—Using a Repetitive Design—Working All-Over Patterns—A Jacket to Embroider	
4. <i>Composite Stitches and Smocking</i> . . . . .	73
What Makes a Composite Stitch—Threaded Back Stitch—Pekinese Stitch—Interlaced Band Stitch—Guilloche Stitch—Composite Chain Stitches—Threaded Chain Stitch—Whipped Chain—Tied Chain—Back Stitched Chain—Raised Chevron Stitch—Twisted Lattice Stitch—Double Twisted Lattice Stitch—Cloud Filling Stitch—Stem, Outline, and Running Stitches—Smocking—Measurements for Smocking—Method of Smocking—How to Work the Honeycomb—Old-Time Smocking for Today—Develop Your Stitches	



5. *Hemstitching and Drawn Work* . . . . . 91  
 Materials for Hemstitching—How to Work Threads—Basting and Creasing—Plain Hemstitching—Italian or Double Hemstitching—Ladder Hemstitching—Split Hemstitch—Overcast Hemstitching—Needle Woven Hemstitching—Other Methods of Hemstitching—Drawn Fabric Stitches—Trying out Drawn Fabric Stitches—Straight-Line Stitch—Diagonal Raised Band—Squared Ground Stitch—Making Squared Ground Stitch Diagonally—Framed Cross Filling—Cobbler Filling—Diagonal Square Stitch (faggot stitch)—Detached Eyelets—Barred Buttonhole Wheels—Drawn Squares—Algerian Eye Stitch—Hints for Decorating Articles—Cut Work—Broderie Anglaise—How to Work Broderie Anglaise—Swiss Work—Ladder Work—Combining Cut, Drawn, and Surface Embroidery—Hedebo Embroidery—Hardanger Embroidery
6. *Embroidery Tools and Techniques* . . . . . 111  
 The Proper Needle—Scissors—Embroidery Hoops or Frames—Thimbles—Your Embroidery Tool Budget—The Embroidery Kit—Make Your Own Rollup Kit—The Antique Kit—Materials to Use—Laundering—Threads—Techniques of Embroidery—Styles of Embroidery for Linen—Floss Thread—Threads With a Twist—Metallic Threads—Wools—The Right Needle—When Threads Twist—Correct Position and Angle of Needle—How to Avoid Knots and Loose Ends—Finishing
7. *What to Embroider and Why* . . . . . 123  
 Table and Household Linens—Use Simple Embroidery—Designs—How to Embroider Tablecloths—Selecting the Design—What Fabrics to Use—Color of Thread and Fabric—How to Embroider Sheets and Pillowcases—How to Embroider Hand Towels—Materials and Design—Making the Hem—Embroidery to Identify Hand Towels—Gay Colors for Warmth and Charm—How to Embroider Aprons—Designs for Aprons—How to Embroider Undergarments—Hints for Embroidering other Garments—How to Embroider Dresses—Collars and Cuffs—Decorative Bands—Designs for Unusual Effects—How to Use Cross Stitch—How to Accent Seams—How to Embroider a Bridal Gown—A Christening Dress for the New Baby—The Petticoat—Marking Important Pieces of Work—What to Embroider for the Child—Use Inconspicuous Styles—Smocking on Dresses—Other Household Articles to Embroider—Embroidery of Yesterday—Embroidery Makes Old Things New—What Materials to Use—Having Fabrics Dyed—How to Dye Fabrics Yourself—



How to Embroider Window Drapes and Valances—Working with a Frame—How to Couch Large Areas—Patterns and Motifs—How to Mount the Valance—Embroidering Plain Sash Curtains—What Stitches to Use—Bedroom Accessories

8. *Quilting, Appliqué, Lettering and Net Embroidery* 161

Quilting—Traditional Quilt Patterns—Stitches Used in Quilting—How to Quilt on a Frame—Drawing the Design—Transferring the Design to Fabric—What Thread to Use—The Packaged Quilt—Creating Your Own Quilt—Where to Find Patterns—How to Work With Appliqué—Pressing and Basting—Appliqué for Children's Things—Embroidery on Appliqué—How to Make Appliquéd Rugs—Working Method and Materials—Appliqué for Table Linens—How to Make Pieced Designs—Adding a Modern Note—How to Make the Pattern—Lettering—What Letters Are Best—How to Draw Letters—Embroidery Legends—How to Do Net Embroidery—Working Methods and Designs—Achieving Light and Shadow—Filling Stitches—Bassinet Trimmings—A Bridal Veil—Curtains—Dressing Table Skirts

9. *How to Make Your Own Embroidery Designs* . . . 191

Design by Tracing—How to Develop Designs—Where to Look for Designs—Children's Books—Gardening Books and Prints—Museum Exhibits—Other Sources of Designs—Design from a Stove—How to Draw for Embroidery—What to Copy—Enlarging or Reducing a Design—How to Order a Photostatic Copy—Enlarging by Means of Squares—How to Transfer the Design to Fabric—Transfer by Dotting—Transfer by Inking—How to Work Out a Design With Graph Paper—How to Become a Better Designer

10. *Hints for Lovelier Embroidery* . . . . . 215

Using Old Stitches in New Ways—An Unconventional Blanket Stitch—Filling Stitches for New Combinations—Conventional Techniques Are Basic—Needlework on Linerie and Fine Blouses—How to Make Rouleau With Fagoting—How to Do Shadow Work—How to Put on Net Trim—How to Put on Lace—Satin Stitch Floral Sprays and Motifs—Scale Your Work—Stitching on Bias Band—Rouleau Edge

11. *Your Folio of Designs* . . . . . 237

Animal and Fruit Shapes for Contrast—Buildings Have Many Uses—Attractive Birds—People Add Color—Your Own Design File

*Index* . . . . . 246

## *List of Illustrations*

	PAGE
Blue Suzy . . . . .	<i>frontispiece</i>
Hemming, Running, Darning Stitches . . . . .	8
Back Stitch; Sampler of Simple Stitches . . . . .	11
Worked Sampler, Wool on Burlap . . . . .	13
Sampler Design for Practical Home Decoration . . . . .	14
Just Hems Can Be Decorative . . . . .	15
Embroidered Portrait of Charles I. . . . .	16
Satin, Split, Encroaching, Long and Short Stitches . . . . .	19
Varied Stitches Add Texture Interest . . . . .	21
Wool-Embroidered Panel . . . . .	23
Outline Stitches May Be Thick or Thin . . . . .	25
Infant's Organdie Pillow Case . . . . .	26
Design Worked in Outline and Stem Stitches . . . . .	27
Child's Prayer . . . . .	28
Needle-Mural . . . . .	29
Cross Stitch on Fabric; Two-Sided Cross Stitch . . . . .	32
Assisi Work, Holbein Stitch . . . . .	33
Assisi Designs for Tea Sets . . . . .	34
Cross-Stitch Designs Taken from Antique Samplers . . . . .	35
Canvas Embroidery, Petit Point and Gros Point . . . . .	38
Variations on Cross Stitch: Double Cross, Reversed Cross, Oblong, Two-Sided Italian Cross . . . . .	39
Petit Point Table Screen . . . . .	41
Change Purse Worked in Gros and Petit Point . . . . .	42
Chart of Stitches for Change Purse . . . . .	43
Gold-threaded Evening Bag, Reversed Cross and Petit Point . . . . .	44
Designs for Bench Covers, Double Cross, Two-Sided Cross . . . . .	45
Use Graph Paper to Make Cross-Stitch Designs . . . . .	46
Herringbone, Chevron, Thorn and Fern Stitches . . . . .	47
Couching; Sampler for Flat Stitches . . . . .	49
Chain Stitches: Zigzag, Double, Open, Cable . . . . .	53
Chain ( <i>cont'd</i> ): Chequer, Braid, Broad, Fly, Daisy . . . . .	55
Buttonhole and Blanket Stitches . . . . .	57
Feather: Closed, Plain, Double, Long-armed, Cretan . . . . .	59

Rope and Knot Stitches: Rope, Tailor's Buttonhole, French, Bullion, Knot and Double Knot Stitch . . . . .	51
Modern Embroidered Portrait . . . . .	63
Sampler Using 20 Stitches . . . . .	65
Leaf Sprays for Sampling Stitches . . . . .	67
Seventeenth-Century Jacket . . . . .	69
Antique Embroidery Inspires Modern Evening Bag . . . . .	70
Early American Bedspread . . . . .	71
Composite Stitches: Interlaced Band, Threaded Back Stitch, Pekinese . . . . .	75
Composite Stitches ( <i>cont'd</i> ): Guilloche, Threaded Chain, Whipped Chain, Tied Chain, Back-Stitched Chain . . . . .	77
Composite Stitches ( <i>cont'd</i> ): Raised Chevron, Twisted Lattice, Double Twisted Lattice, Cloud Filling . . . . .	79
Composite Stitches Make Decorative Bands . . . . .	81
Smocking: Rope, Basket, Chevron . . . . .	83
Honeycomb Smocking . . . . .	85
Smocking Adds Charm to Sheer Nightgowns . . . . .	86
Smocked Gowns ( <i>cont'd</i> ) . . . . .	87
Smocked Dressing Table Skirt and Valance . . . . .	88
Decorative Panel of Drawn Fabric Work . . . . .	90
Hemstitching: Plain, Double, Ladder, Split, Overcast, Woven . . . . .	93
Drawn Fabric Stitches: Straight Line, Diagonal Raised Band, Squared Ground Stitch . . . . .	99
Drawn Fabric Stitches ( <i>cont'd</i> ): Framed Cross Cobbler Filling, Diagonal Square, Detached Eyelets . . . . .	101
Barred Buttonhole Wheels, Drawn Square, Algerian Eye, Broderie Anglaise . . . . .	105
Hedebo Work . . . . .	108
Hardanger Work . . . . .	109
Roll-up Kit for Embroidery Tools . . . . .	114
Designs for Decorating Kit . . . . .	117
Guest Towels and Apron . . . . .	122
Effective Borders for Household Linens . . . . .	125
Satin Stitch Decorates Dinner Cloth . . . . .	127
Formal Dinner Cloth . . . . .	129
Motifs for Bed Linens . . . . .	131
Motifs for Aprons . . . . .	134
Wall Stencil Is Basic Design for Varied Stitches . . . . .	137
Blouse and Child's Robe Use Stencil Design . . . . .	138
Simple Floral Design for Bridal Gown . . . . .	140

	PAGE
Lovely Bridal Gowns . . . . .	141
Shadow Work on Organdie . . . . .	143
Exquisite Christening Set . . . . .	145
Decorative Seams Are Slenderizing . . . . .	147
Boy's Embroidered Apron . . . . .	148
Chain-Stitch Motifs for Children's Things . . . . .	149
Rapidly Done Designs for Kitchen Accessories . . . . .	152
Wool Motifs on Drapes . . . . .	153
Embroidered Drapery of Monk's Cloth . . . . .	156
More Drapes . . . . .	157
Quilted Silk Lingerie Case . . . . .	160
Favorite Quilting Designs . . . . .	163
Antique Appliqué Quilt Patterns . . . . .	167
Traditional Pieced Quilt Patterns . . . . .	168
Borders Used on Old Quilts . . . . .	169
How to Cut Stars . . . . .	170
Appliqué Designs for Nurseries . . . . .	173
Appliquéd Rug . . . . .	174
More Appliqued Rugs . . . . .	175
Alphabet for Embroidery . . . . .	177
Variations on the Letter C . . . . .	178
Appliquéd Nativity Group . . . . .	181
Net-Embroidered Figure . . . . .	182
Shadow-Work Stitch, Pin Stitch, Net Filling Stitches . . . . .	185
Net-trimmed Bassinet . . . . .	186
Bridal Veil, Net Embroidered . . . . .	187
Net Embroidery for Curtain Panel . . . . .	188
Detail from Embroidered Net Table Mat . . . . .	189
How to Make Designs . . . . .	193
Magazine Cover Suitable for Embroidery . . . . .	196
Embroidered Picture Adapted from Magazine Cover . . . . .	197
Leaf and Flower Shapes for Design . . . . .	198
Design from Book Decoration . . . . .	199
Old Botanical Prints . . . . .	202
Museum Exhibits . . . . .	203
Petit Point Motifs from an Early English Embroidery . . . . .	204
Early English Pillow Cover . . . . .	205
How to Enlarge Designs . . . . .	207
Block-printed Linen-covered Chair . . . . .	211
Franklin Stove Offers Graceful Design . . . . .	212
Embroidered Chair . . . . .	213



	PAGE
Mexican Scene . . . . .	216
Detail of Embroidered Waistcoat . . . . .	217
Chart of Stitches for Blue Suzy . . . . .	218
Design Chart for Blue Suzy . . . . .	219
Interesting Filling Stitches for Large Areas . . . . .	221
Detail from an English Hood . . . . .	222
Antique Headdress . . . . .	223
White Silk Embroidery . . . . .	224
French Finish for Lingerie . . . . .	228
Net and Lace Insertion . . . . .	229
Embroidered Linen Panel . . . . .	233
Nativity Picture on Organdie . . . . .	234
Noël, a Christmas Group . . . . .	235
Embroidered Christmas Card . . . . .	236
Folio of Designs . . . . .	240-245

1..

## *Exquisite Embroidery Is Easy*

**E**XQUISITE embroidery is easy for the woman who can produce a reasonably fine piece of shirring or put in a good hem. Having mastered the technique of inserting a needle into cloth to that extent, embroidery follows as naturally as did writing after you learned to form the letters of the alphabet.

Embroidery, after all, is nothing more than decorating a plain fabric with one or more specific stitches worked into a design. Just as in seams or shirring, the needle goes in and out at required points. The difference between plain sewing and embroidery lies in the position of the needle and the direction of the thread. In plain sewing the thread trails along behind the needle. In embroidery it may be swung in front of the needle, wrapped around it or held to one side. The angle at which the needle enters the cloth and how the thread is swung, looped or twisted produces those stitches we know as embroidery.

To beautify our clothes and the accessories of the home is a creative impulse common to everyone. To accomplish that beauty through the skill of one's fingers makes it more personal, satisfies that creative urge as few other things can. The skillful needlewoman is the product of patience, of careful practice that strives for perfection. It is quite true that some learn this skill faster than others. It is equally true, however, that any

## EXQUISITE EMBROIDERY IS EASY

woman who has mastered the rudiments of plain sewing can progress from that point to the execution of really lovely embroidery. It takes but the will to do so and the persistence to carry out a determination to excel in this craft.

### THE FOUR BASIC TYPES OF STITCHES

Do not let the fact that there are over three hundred named embroidery stitches startle you. That does not mean that there are more than three hundred different and distinct stitches! Actually, there are four basic types of stitches: Flat, Linked, Blanket and Knotted. These can be varied and combined in many different ways.

*Naming the Stitches.* Most any of the names of embroidery stitches are purely descriptive, such as Chain Stitch, Satin Stitch or Cross Stitch. Other names like Hungarian Stitch, Roumanian Stitch or Italian Buttonhole have come into being simply because the needlewomen of those countries evolved individual methods of using them. Continued use resulted in their becoming a means of identification of individual styles of embroidery. When examined, Hungarian Stitch, for instance, shows up as a Satin Stitch used vertically in certain prescribed lengths. Used diagonally it is known as Mosaic Stitch! So you can see not only how it is possible to talk glibly about several hundred different embroidery stitches but also how confusing the whole thing can become if you let your mind dwell on it.

The thing to keep in mind, and to master on the fabric, is the important fact that embroidery consists of but four types of stitches:

Flat Stitches, which include all stitches that lie on the surface of the fabric without being knotted or looped or linked. Among the best known of the Flat Stitches are:

Satin

Cross

Stem

## EXQUISITE EMBROIDERY IS EASY

Linked Stitches include all the many variations of the Chain Stitch, either in sequence or individually, of which the most popular and frequently used is the detached or simple Chain Stitch called Lazy Daisy

Blanket Stitches, or Buttonhole as they are just as frequently called, have a few variations including:

Feather

Rope

Tailor's Buttonhole

Knot Stitches, and the French Knot immediately comes to mind, are not as varied in character as are the other types of stitches. There are, among others,

Bullion

Coral

Double Knot

## COMBINING STITCHES FOR VARIETY

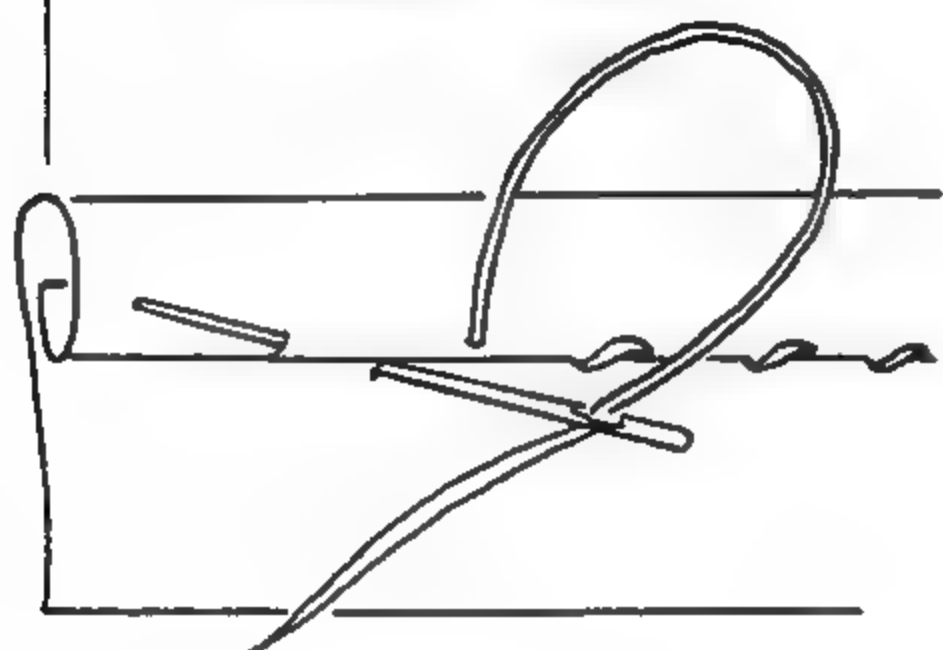
The versatility of the individual types is increased in scope by combining them. This combination of two or more different types of stitches results in what is called composite stitches. They add variety and beauty to the work. At the same time, knowing and using some composite stitches eliminates the monotony that sometimes attends the work of embroidery when its execution is confined to but one or two stitches. The best work is done when enthusiasm and excitement are kept at an active pitch. Each motif to be embroidered stimulates the imagination, offers a challenge. Skill becomes more than a matter of mechanical dexterity. It rises to the artistic heights of choosing specific stitches for certain areas so balanced in solidity and lightness that the completed work is a harmonious entity.

## HOW TO LEARN THE BASIC STITCHES

Before attaining that virtuosity in needlework that marks the skilled embroideress, it is really quite necessary to learn the simple basic stitches upon which all variation are worked. This



# HEMMING



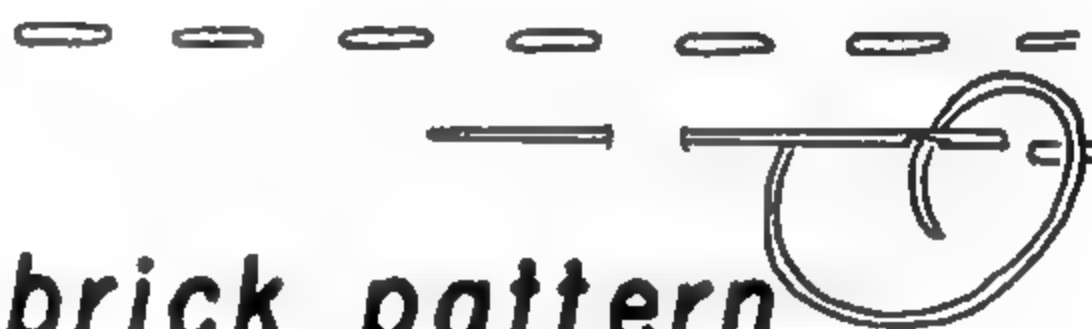
If you can put in a nice hem, you can do fine embroidery! It's as simple as that. Stitches set with precision and delicacy are basic training. Having mastered that much, you are ready to plunge into a most fascinating craft.

Running Stitch used in embroidery must be evenly spaced and quite small. Darning Stitches are longer, with relatively small spaces between successive stitches.

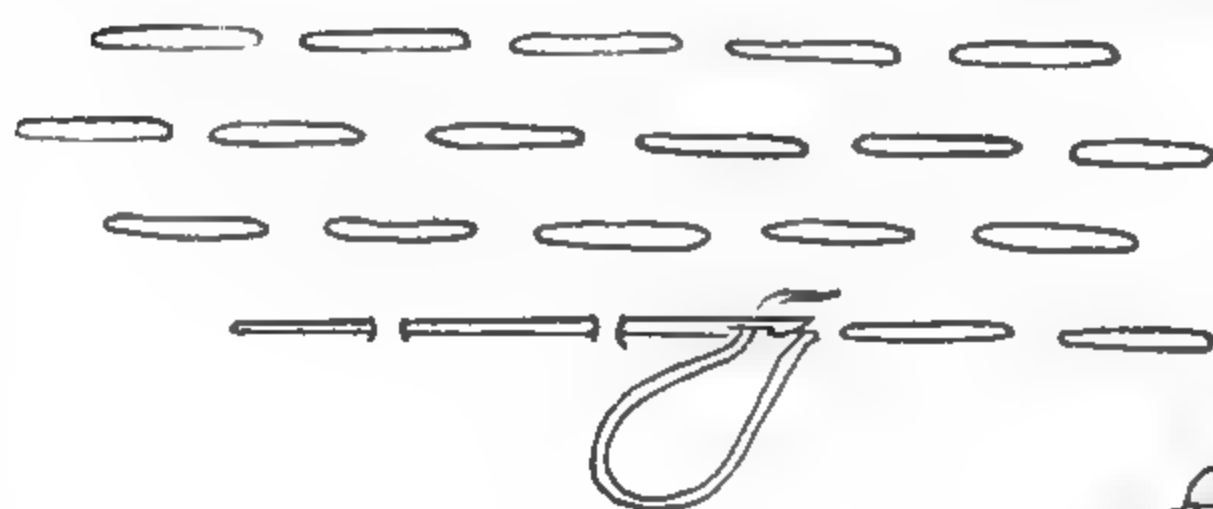
## RUNNING sewing



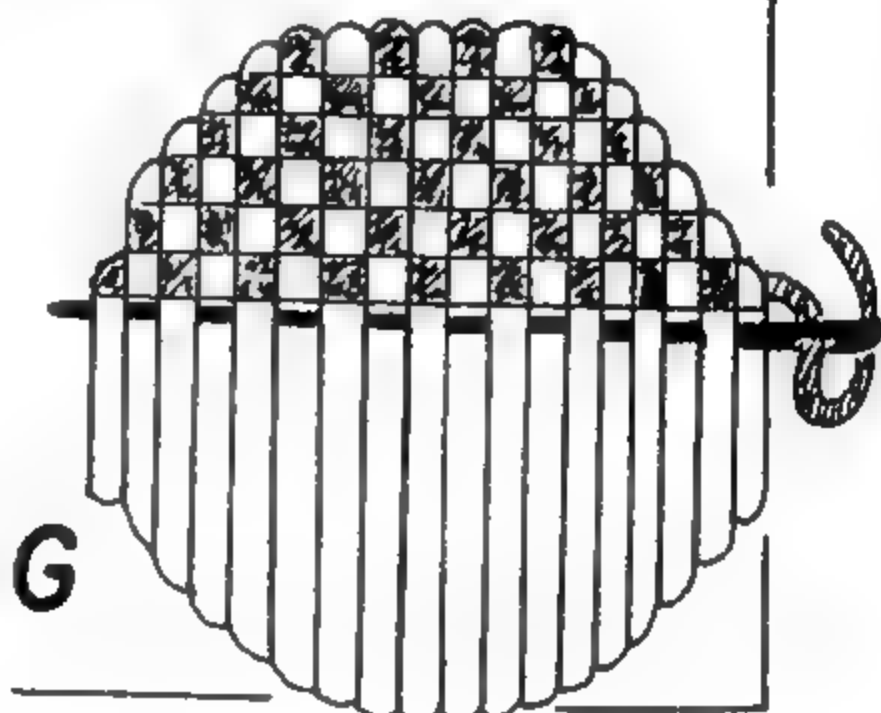
## embroidery



## DARNING brick pattern



## SURFACE or SOCK DARNING



## EXQUISITE EMBROIDERY IS EASY

need not be either tedious or dull. Your background of plain sewing has already given you a certain dexterity and control. Running Stitch, Darning and Back Stitch need but the slightest adjustment in handling to convert them to embroidery stitches. In plain sewing they are done rapidly and not too precisely. In embroidery, the careful and exact placement of each stitch is necessary. This, at first, may be a slow process but a bit of practice speeds up things amazingly.

***Make a Sampler.*** Learning embroidery stitches can be a pleasant and enjoyable study. Make yourself a sampler! It can be quite decorative as well as practical. It will also serve as finger exercise in control and management and as a preliminary exercise in learning to create your own designs.

Of course, the moment the word "sampler" appears on the scene one inevitably thinks of the Cross Stitch examples turned out by the thousands during the eighteen hundreds. That Victorian school of embroidery killed two birds with one stone; it instilled in young needlewomen the necessity for precise and exact work while simultaneously teaching them their a b c's. The original embroidery sampler, which predated the popular Cross Stitch one by a couple of hundred years or so, was actually a worked record of many different stitches. It served as a reference to be consulted when needed, and also acted as a trial piece to determine not only the technique required but its appearance when completed. When a particularly intricate stitch was included, it was not at all unusual to leave the threaded needle right in the work to show not only the angle of entry and exit but just how the thread was swung to achieve a certain result. A few of these extremely old embroidery samplers are preserved in museums and very decorative, as well as practical, they are too.

A modern embroidery sampler would serve the same purpose. When worked into a simple composition rather than isolated groups of individual stitches, the sampler becomes more fun to work, more decorative and potentially useful when finished.

## EXQUISITE EMBROIDERY IS EASY

**Material for the Sampler.** The very best material for the sampler or practice swatch is round thread linen or art linen as it is sometimes called. With this type of linen (or similar fabric in which the threads are easily counted) warp and woof threads are used as guide lines. Counting threads becomes fairly automatic as you practice. If a floral design or motif is desired, this type linen takes kindly to a lightly drawn pencil line. Even burlap, worked with different colored wools, makes a sampler of merit and distinction. If you choose a finer fabric, in which the individual threads are not readily discernible, it will be necessary to draw very light guide lines with a hard pencil and a ruler. This is most easily done by pasting the edges of the fabric to a wood table top with scotch tape.

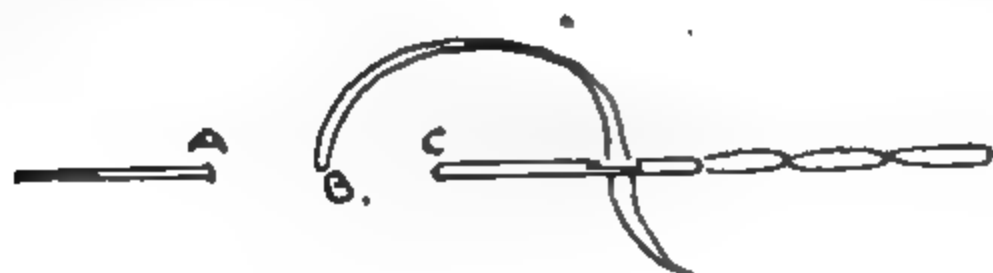
### HOW TO MAKE A SAMPLER OF SIMPLE SEWING STITCHES

For this first sampler cut the material to 5" x 7". This allows for 1/2" hem which is turned on the *right side* so that its stitches may be visible. When complete, this size sampler is easily pasted down on a sheet of loose-leaf notebook paper and kept on file permanently in a ring binder. By increasing the size of the fabric and the proportion of the design, the sampler becomes a napkin, a pillow top, a tea cloth, corner decorations on kitchen curtains or towels.

In the sampler on page 13 it is obvious that each and every stitch of both the Running and the Darning is evenly spaced and exactly placed. That is the trick. That is what makes it embroidery rather than plain sewing. In order to achieve that exactness, each stitch is made individually and placed according to thread count. In other words, each Running Stitch covers four threads of the fabric and has four threads between each two stitches. Notice, too, that Running Stitches never vary in length once they have been established.

**How to Make Darning Stitches.** Darning Stitches adhere to the same rule of remaining equal in length throughout the work,

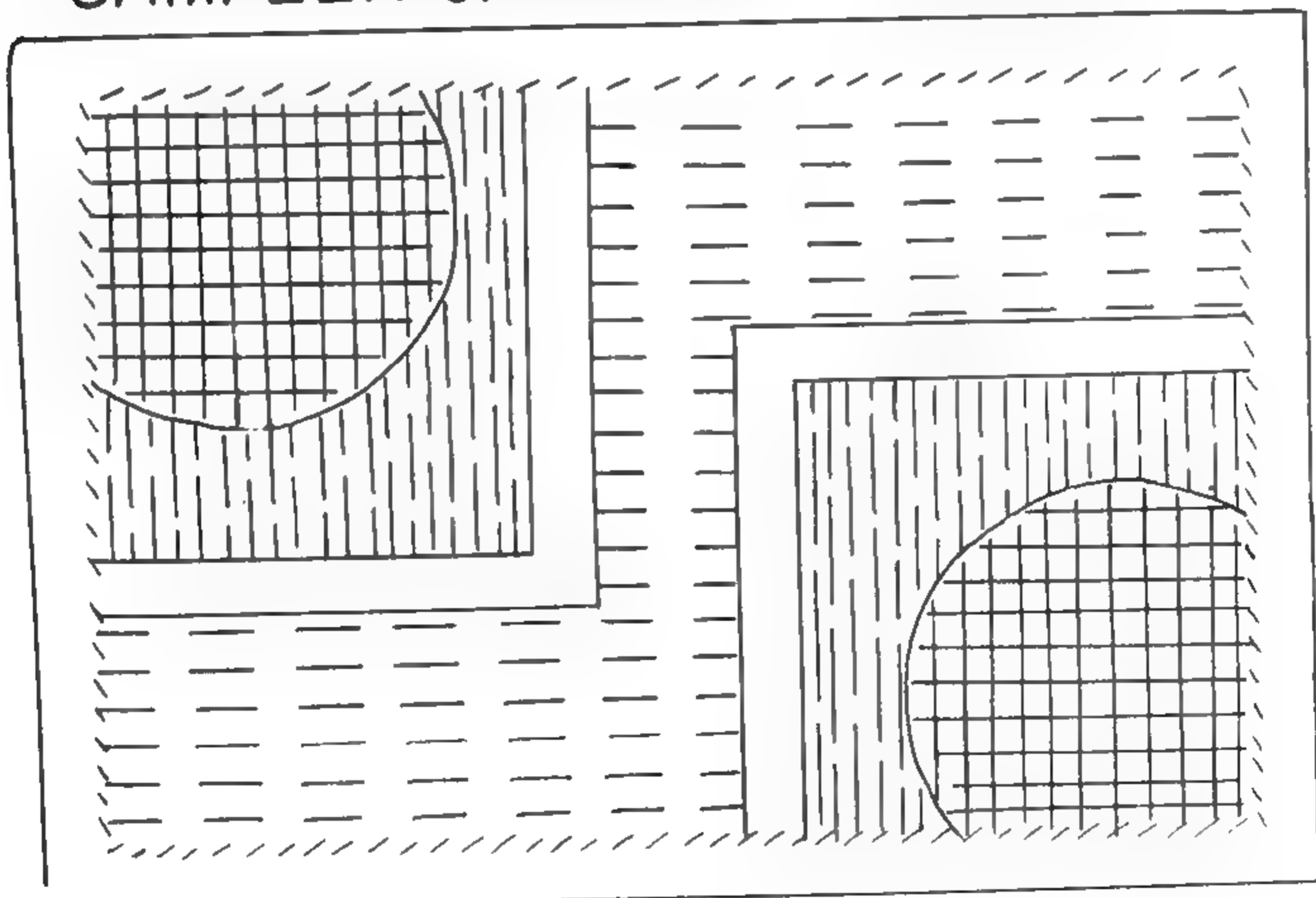
## BACKSTITCH *straight*



Back Stitch is worked from right to left, with each touching the one beside it. Needle emerges at A, goes back into B to make stitch.

## BACKSTITCH *curved*

*design for a*  
**SAMPLER of SIMPLE STITCHES**





## EXQUISITE EMBROIDERY IS EASY

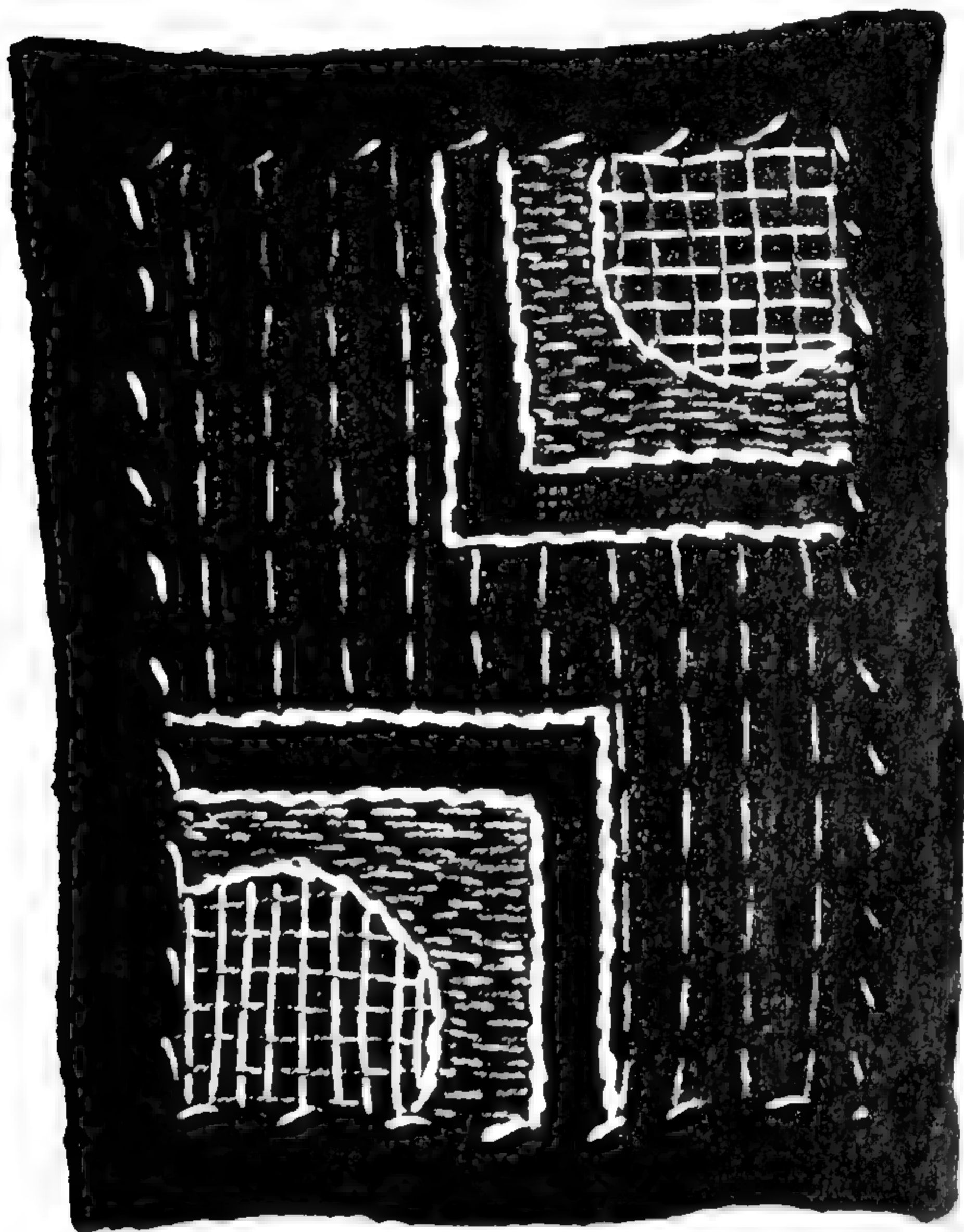
but they are set closer together and are put in as bricks in a wall are laid; one stitch is centered below the space between two stitches above. Thus, the Darning Stitch gives a more solid effect than does the Running Stitch. But this Darning Stitch is not the one you are accustomed to use for mending socks? Well, look at the sketches on page 8. See how sock darning, when used in embroidery, gives a new dash and point of interest to an otherwise quite simple design. Long, evenly spaced stitches are placed. Then, working at right angles with another thread, the needle weaves over and under the first set of threads. This is done on the surface of the fabric. The needle pierces the material only at the beginning and the end of a line of darning.

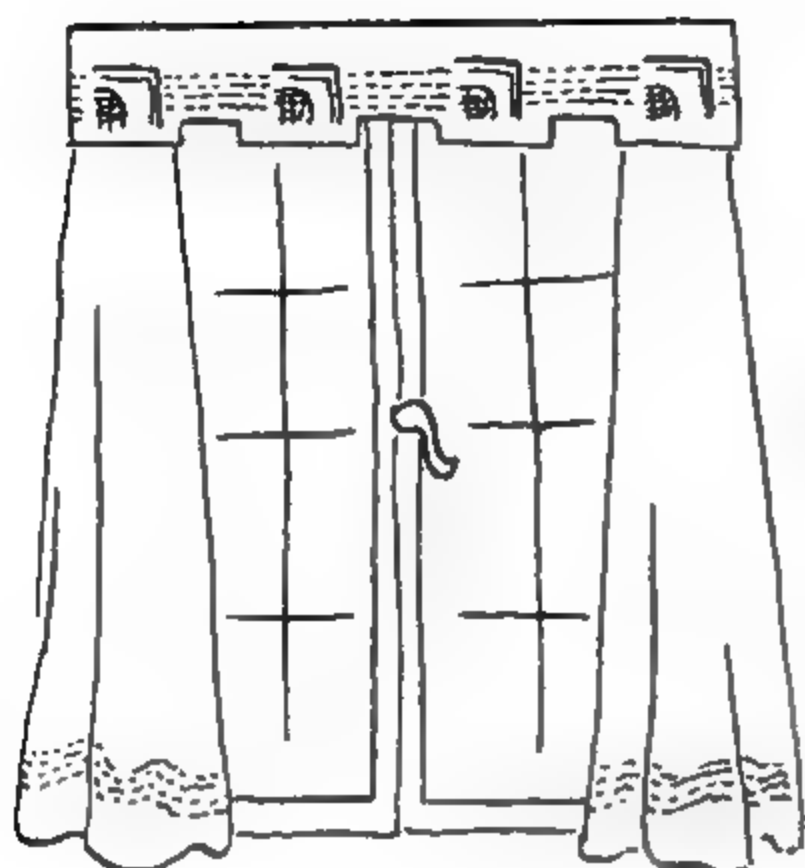
***How to Use Back Stitch.*** The Back Stitch, as can be seen by the finished sampler on page 11, serves to outline the design, to hold it together. Because the lines are straight, each stitch is of an equal length. When using Back Stitch for curved lines, the lengths of individual stitches vary to conform to the curve in order to maintain a solid, close lying line of embroidery.

***Keep the Design Simple.*** Since this sampler of sewing stitches is a pure exercise in exact work, the design is kept as simple as possible. The intricate or elaborate design has no place at this point in your embroidery career. If samplers are made of other stitches, and that is the best way of learning them, keep this same rule of simplicity.

And so the first sampler is completed. A comparatively simple piece of work, technically, and executed in a fairly short time. Even this small sized sampler has a decorative use. Try it on a hall table as a mat under a candlestick. It's nice!

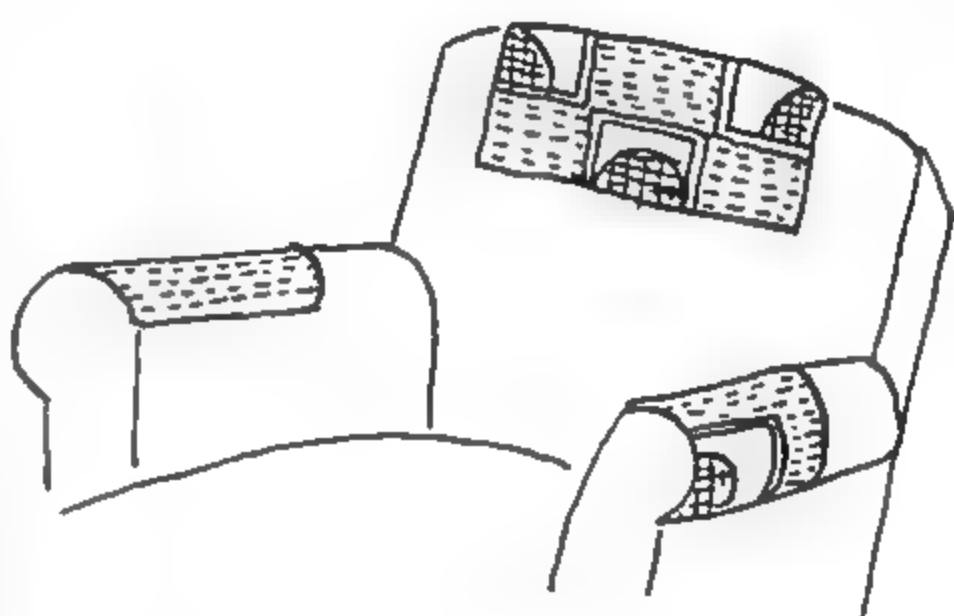
# WOOL on BURLAP



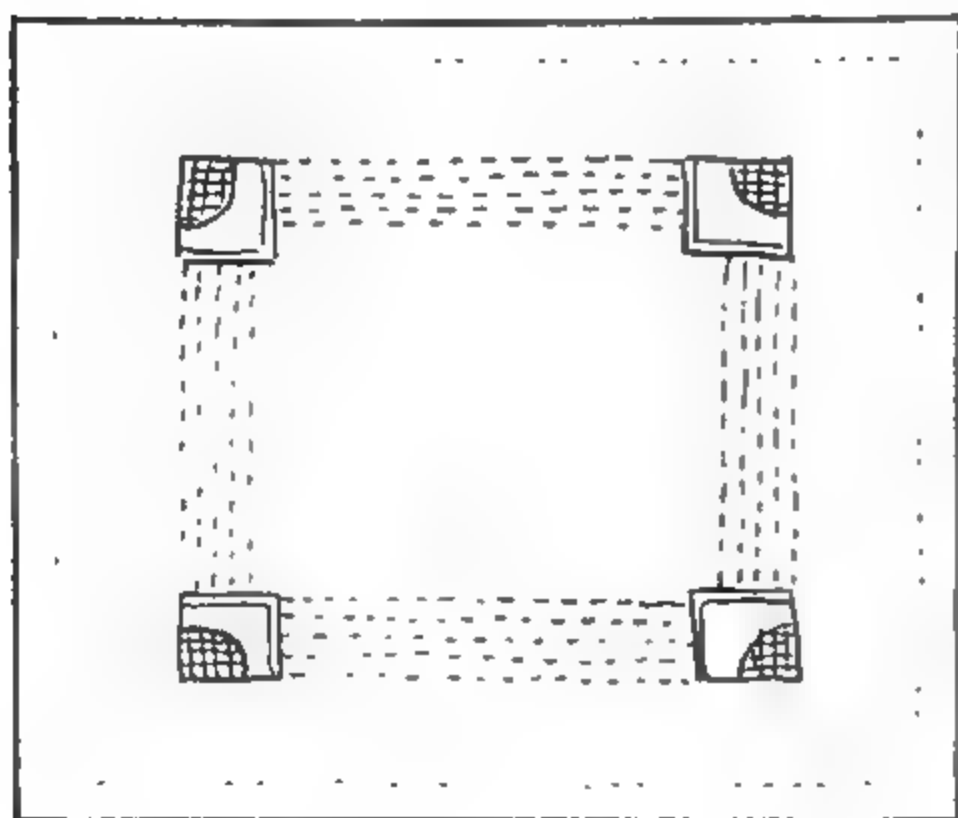


# SAMPLER DESIGN adapted to PRACTICAL HOME DECORATION

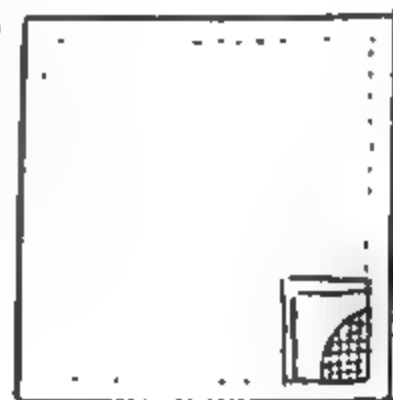
The simplicity of straight lines accented with a few semi-circles may be developed into a striking design for valances, drapes, antimacassars for upholstered furniture. When these are made of monk's cloth, linen crash or similarly heavy fabrics, try embroidering the design in gay, bright knitting wools. The embroidery can follow the threads of the material, thus making it unnecessary to draw the design. Keep the work on the large side so it may be seen clearly from all parts of the room.



The same design is quite as effective when used on a smaller scale for a tray cloth or tea set. Almost any cotton fabric may be used. Draw the necessary lines with a ruler, gauging the position and size of the design to its ultimate purpose. Embroider with lustreless, six-strand cotton floss.

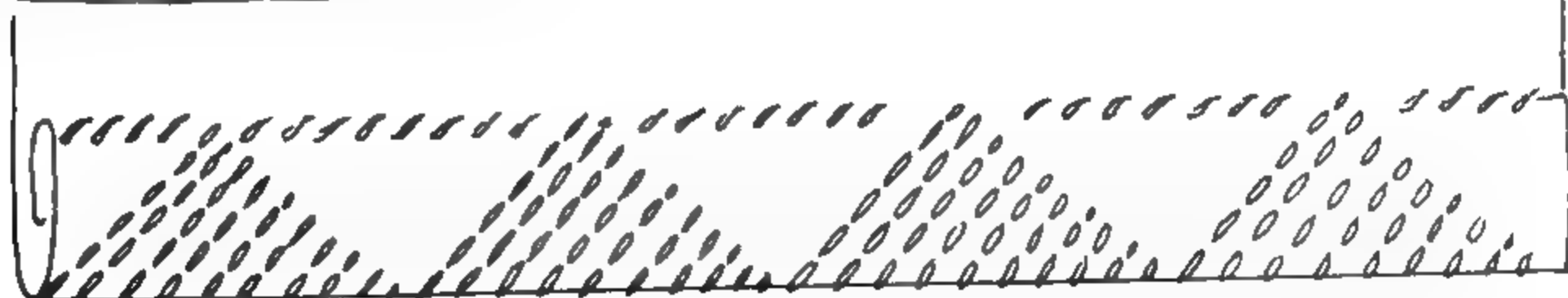
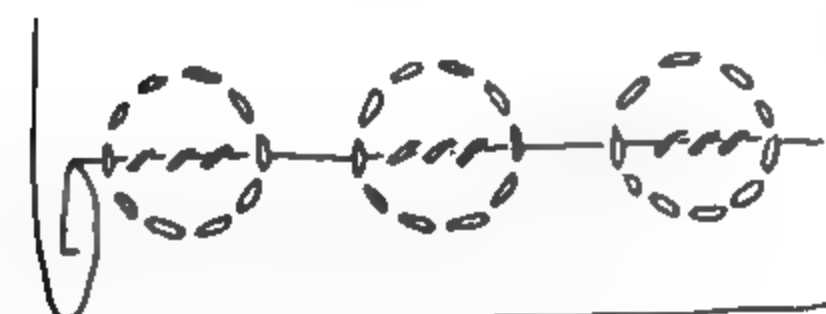
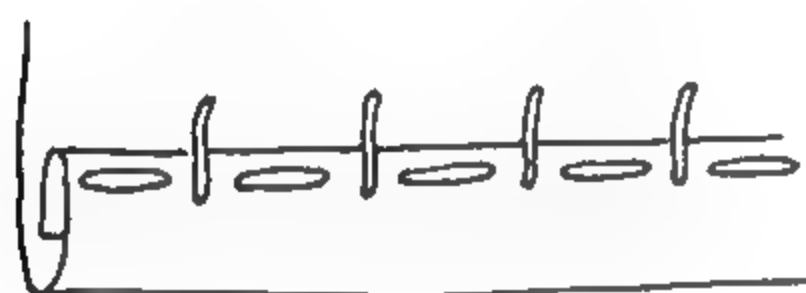
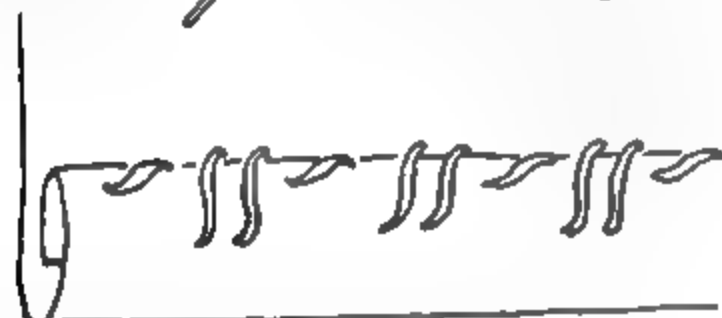
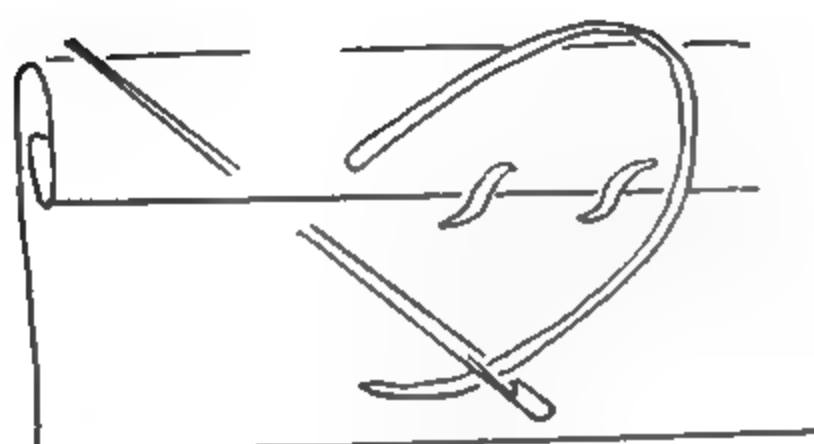


TEA SET  
cloth and  
napkin



# JUST HEMS can be DECORATIVE

for GUEST TOWELS  
LUNCHEON SETS  
CURTAINS and  
RUFFLINGS.



Extremely effective hems are easily made by the simple expedient of changing the direction of one basic stitch. Contrary to the usual procedure, the hem is turned up on the right side, then is caught with stitches worked in contrasting colored threads. These are considerably heavier than one uses for ordinary hems. Don't be afraid to make the stitches rather large, for that is the way one gets the decorative effect. All of the hems shown may be worked in one or two colors. As well as the uses suggested at the top of the page, try this method of embroidered decoration on place mats and napkins, tray cloths, children's bibs, kitchen towels and bureau scarves. Since they work up very rapidly, they are quite practical for curtain rufflings as well as shelf rufflings. They are equally enchanting on yours or a little girl's petticoat ruffles.





Metropolitan Museum of Art

This seventeenth-century portrait of Charles I worked on a gray-green satin ground, reveals the amazingly realistic quality Split Stitch can produce. It is slightly padded to give modeling.

## 2..

### *Flat Stitches*

**A**LL FLAT STITCHES stem from the original simple one used in sewing that we know as "Running Stitch." In sewing, a series of small evenly spaced stitches are taken on the needle before the thread is drawn through. In embroidery each stitch is taken and set individually. The sole purpose of any Flat Stitch is to lay a certain amount of embroidery thread on the surface of the fabric. When placed close together within a prescribed area, so that each thread touches the one beside it, we produce Satin Stitch.



#### SATIN STITCH

( Named so because it looks like its woven counterpart, Satin Stitch requires patience, exact placement of the needle and careful drawing through of the thread. When perfectly done, Satin Stitch lies as flat as paper and the individual stitches are not discernible because they are so closely laid. For a perfect Satin Stitch, use only floss thread, never a twisted thread. Do it slowly and precisely, having the needle enter and leave the cloth at the exact point indicated by the design. The variation of even a thirty-second of an inch at point of entry or exit minimizes its effectiveness. It requires practice but is well worth

## FLAT STITCHES

the time spent on learning and developing the necessary skill to achieve a perfect piece of work.) .

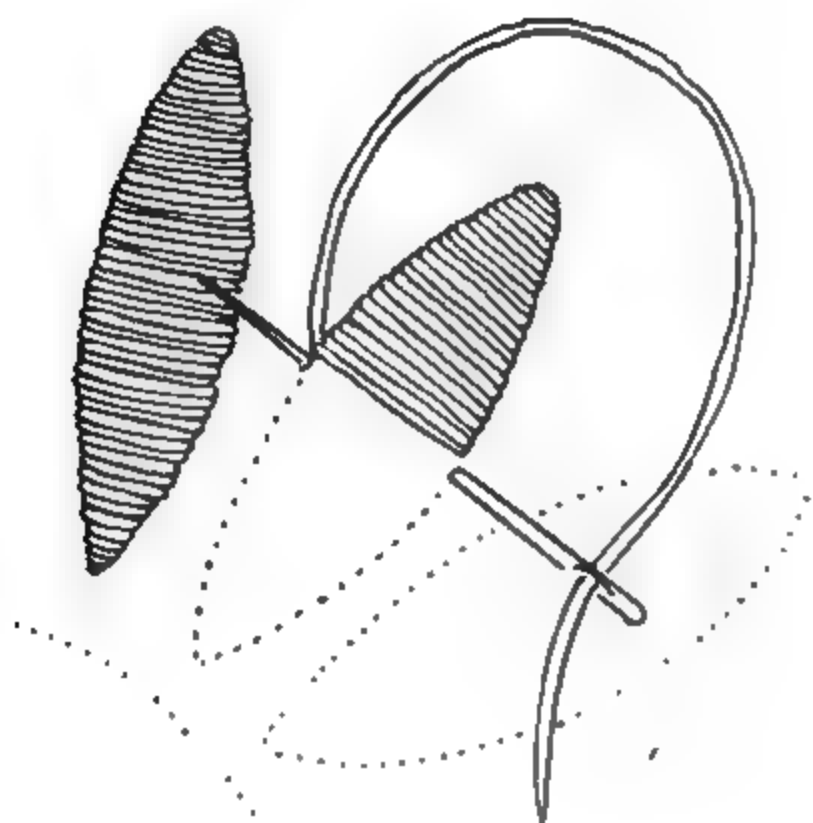
**Chinese Embroidery.** The extraordinarily delicate beauty of Chinese embroidery is due entirely to the perfection with which the Chinese use Satin Stitch. So finely and closely laid are the threads in superior examples of their work that the finished embroidery looks like woven satin. Naturally, the subtle shadings in the colors used add appreciably to the finished effect.

**French and English Work.** On the other hand, the great embroideresses of seventeenth and eighteenth century France and England used Satin Stitch with equal skill. The effect they achieved is more vigorous, but none the less perfect, due to their bolder use of color. In technique they were the equal of the Oriental needleworkers. Extremely beautiful examples of English and French work are preserved in museums today and are well worth the effort in searching them out and seeing them.

**Variations of Satin Stitch.** Basic Satin Stitch, used today for filling small areas such as flower petals, has two variations, Split Stitch and Encroaching Satin Stitch. These are used to fill rather large areas, too wide in span for the pure Satin Stitch. If too long, Satin Stitch will fall out from the fabric and be subject to snagging or pulling. While it is academically interesting to learn, the average modern needlewoman will have little use for Split Stitch except for an occasional outline. But do try it (see page 19) if only to personally determine its possibilities and beauties. It does fill certain needs of ecclesiastical embroideries, particularly for medallions.

**Split Stitch.** was used in the seventeenth century to embroider faces and hands in needlework portraits. There is a small portrait of Charles I of England in existence in which the face is done with silk floss in Split Stitch. So exquisitely fine is the work that the face, which is slightly padded to give modeling, looks as alive as real skin! A large part of that effect, of course,

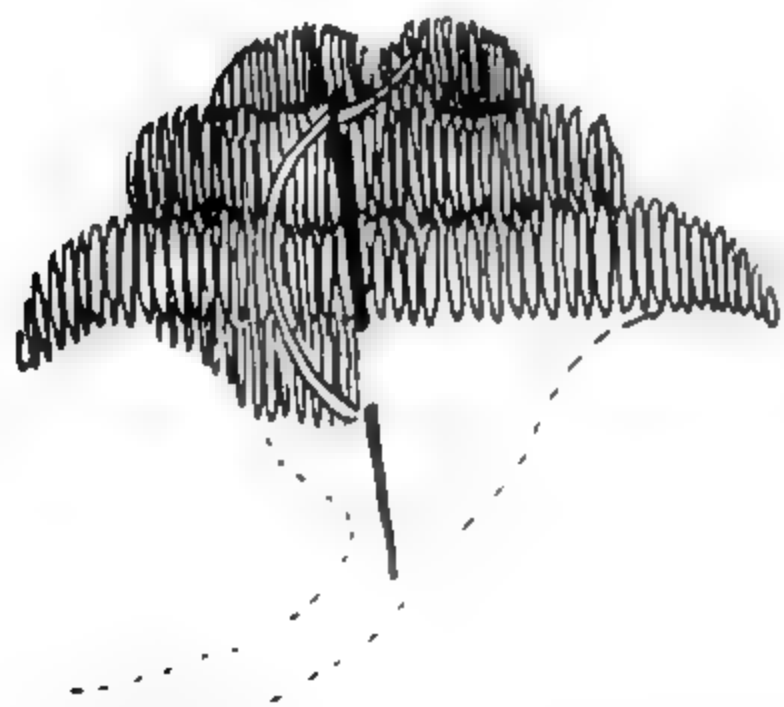
# SATIN STITCH



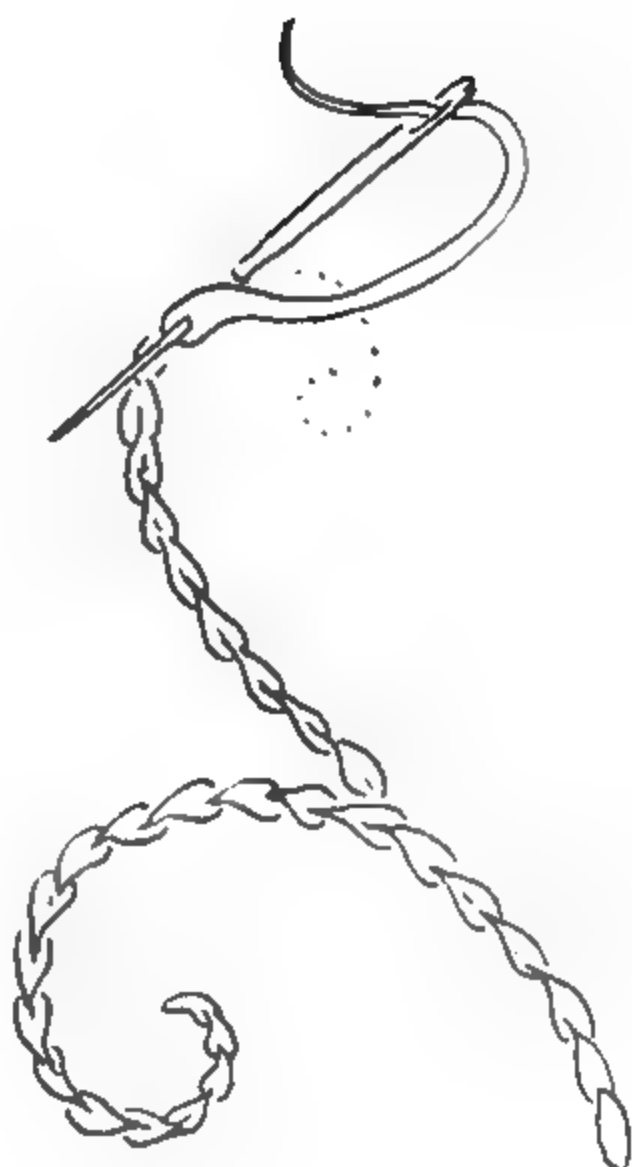
Satin Stitch requires practice to get perfect results. Each stitch must be laid parallel with and quite close to the one beside it. Use floss.

# ENCROACHING

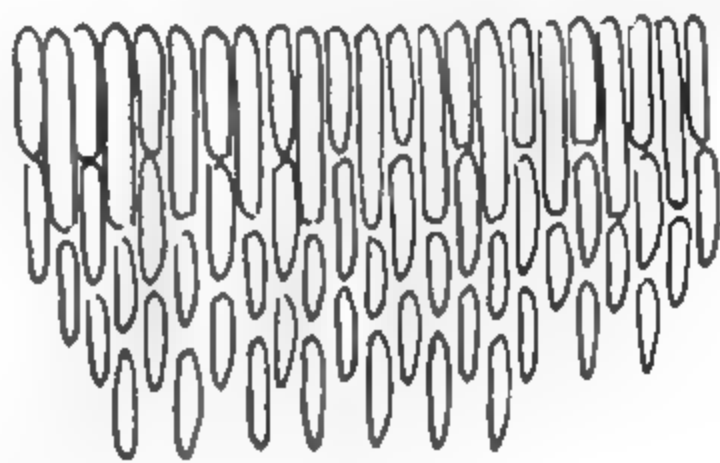
Encroaching Stitch is a form of Satin used for blending or shading colors. The head of each stitch is set between the base of two stitches of the row above.



# SPLIT



# LONG and SHORT



Split Stitch may be used for outlines or for solid fillings as in portrait on page 16. Long and Short Stitch makes a good solid filling. The first row alternates a Long with a Short stitch. Stitches of subsequent rows are of even length.

## FLAT STITCHES

is due to the skillful choice of color and shading in the threads used, but, over and above that, it is almost impossible to discern individual stitches. It is done with a soft floss with a Stem Stitch technique with this difference; the point of the needle actually splits the thread close to its base, and the needle is drawn through this to make the second stitch.

***Encroaching Satin Stitch.*** Encroaching Satin Stitch is used for shading from lighter to darker tones without any sharp demarcation between the rows. Whereas basic Satin Stitch preserves a sharp, even outline, this variation demands that the rows merge into each other. In the second and subsequent rows, the head of each stitch is fitted between the bottom of two stitches of the preceding row. This allows for a softer merging of colors and, when finely done, gives a woven effect of great beauty. This stitch is most easily worked when started at the top of the design and worked down. Naturally, the top edge of stitches will conform exactly to the outline of the design as is shown in the sketch on page 19.

***Long and Short Stitch.*** Long and Short Stitch is another shading stitch. The first row alternates a Long Stitch with a Short Stitch, and all subsequent rows are of stitches of even length. Because they are fitted closely to the position of the first row, they give the appearance of also being of alternate lengths.

While there is no arbitrary angle at which Satin Stitch and its variations should be worked, every stitch lies parallel with the one beside it. The best results are always achieved by working from left to right. As soon as you change that parallel position of the threads by setting one stitch at an angle to the next one a stitch of another name is produced: Fishbone!

## FISHBONE STITCH

This is quite effective when used to fill leaf or flower petal areas too wide for pure satin stitch. As can be seen on page 21, Fishbone is worked alternately from side to side, each stitch being placed at an acute angle to each other. The bottom of one



# VARIED STITCHES ADD TEXTURE INTEREST and BEAUTY

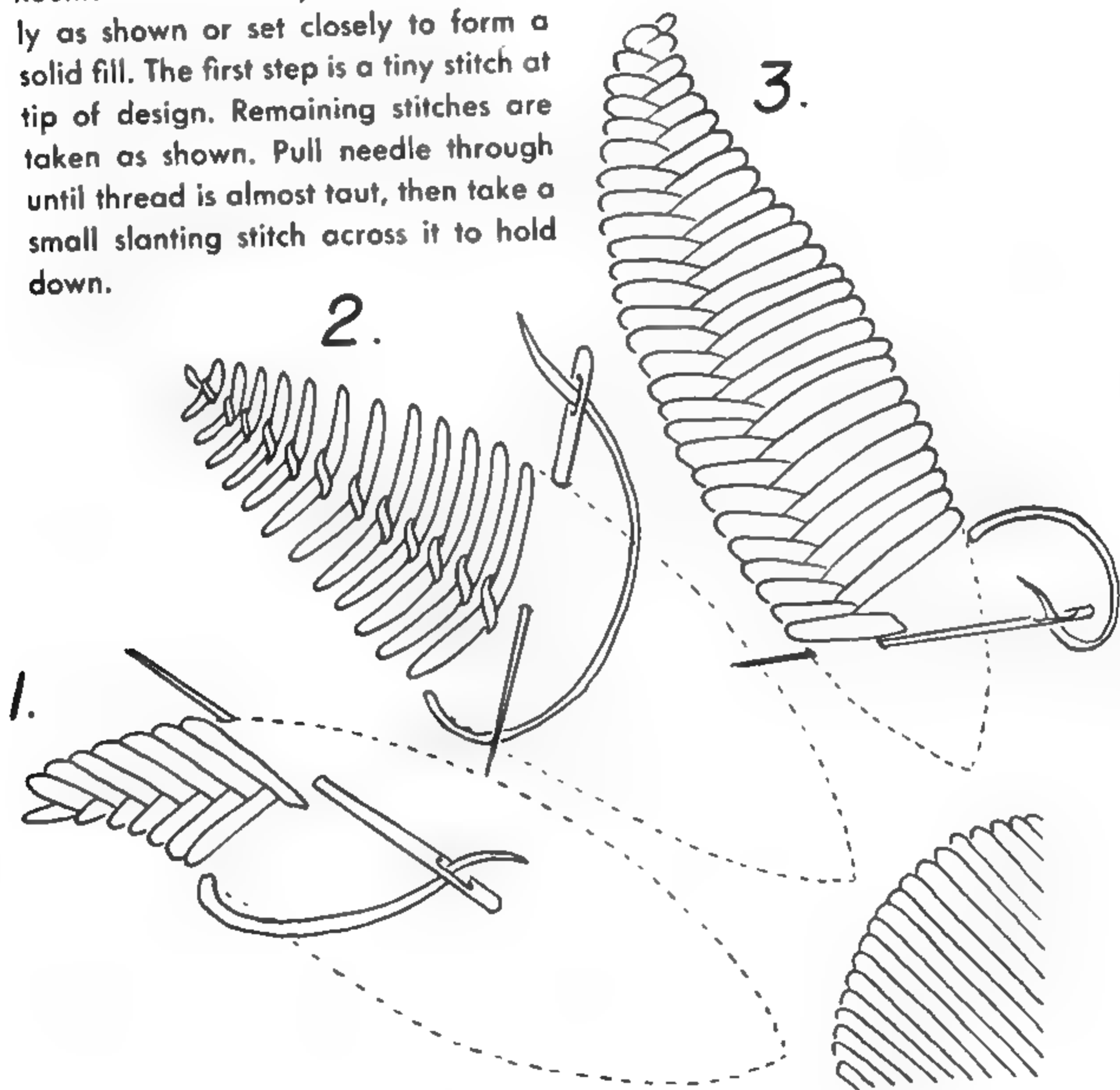
1. *Fishbone*

2. *Roumanian*

3. *Flat*

At first glance Fishbone and Flat Stitches may look identical. The difference lies in the angle to which they are set, Fishbone being the more acute of the two. Both are started with a tiny straight stitch taken at tip of leaf shape, then the subsequent stitches are set as shown.

Roumanian Stitch may be worked openly as shown or set closely to form a solid fill. The first step is a tiny stitch at tip of design. Remaining stitches are taken as shown. Pull needle through until thread is almost taut, then take a small slanting stitch across it to hold down.



## FLAT STITCHES

stitch covers the bottom of the preceding stitch. When completed, it produces an interesting effect of shading as the light glances along the threads. As well as a filling stitch, the Fishbone can be used for border motifs.

### FLAT STITCH AND ROUMANIAN STITCH

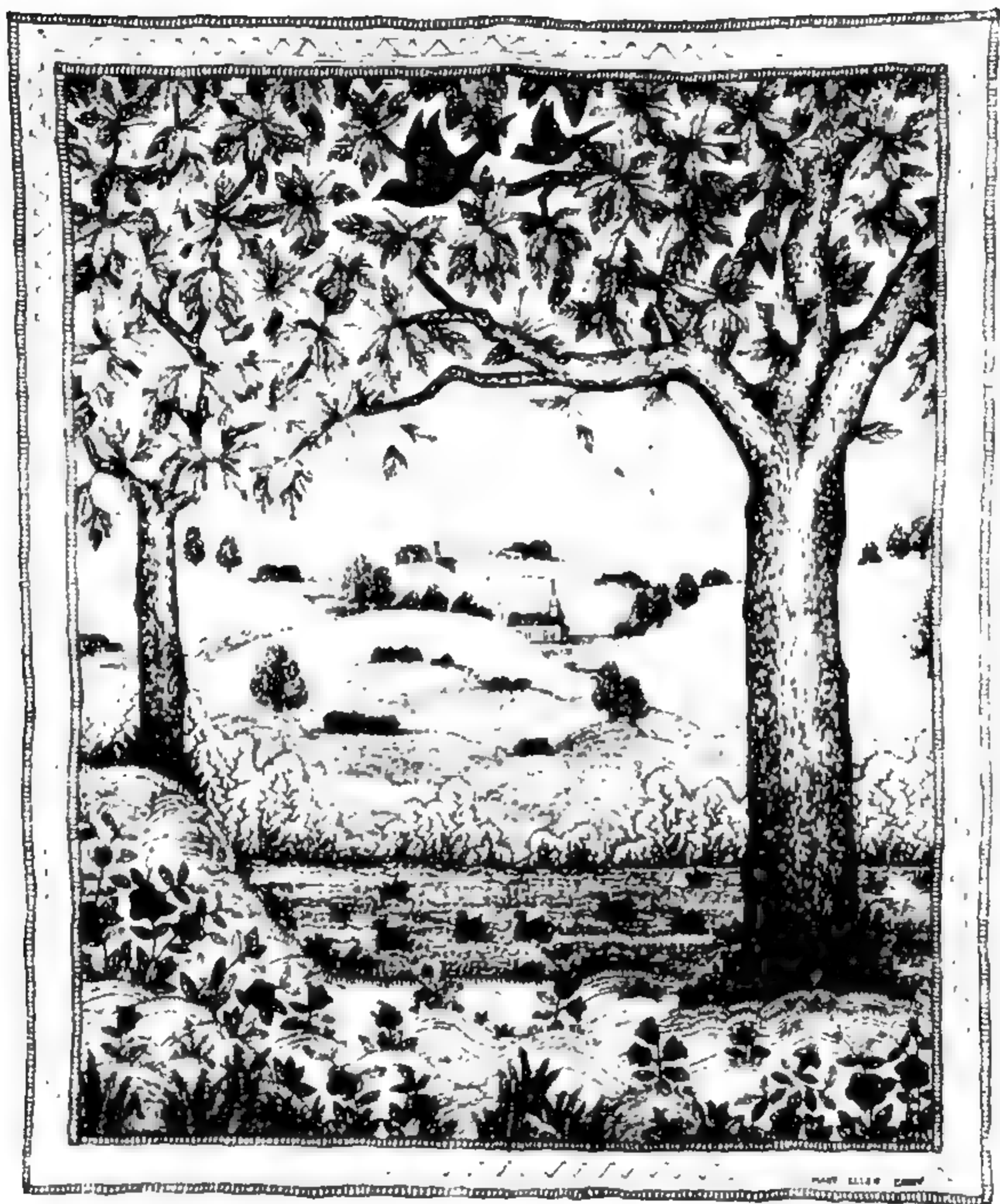
Flat Stitch is the same as Fishbone, but the threads are placed at a less acute angle to each other.

Roumanian Stitch is created by proceeding as for Fishbone, but putting a tiny holding stitch in the center to anchor the long angular stitch. Notice in the technique sketch on page 21 how, when making the Roumanian Stitch, the thread is swung down and behind the needle. The thread, in making Satin, Split, Encroaching, Fishbone and Flat Stitches, simply follows the direction of the needle.

Except for pure Satin Stitch, where every stitch must be closely laid beside its neighbor, Fishbone, Flat and Roumanian Stitches may be worked either close together or spaced depending upon the final effect one wants.

### REVERSE CURVES WITH SATIN STITCH

Many times, particularly when using Satin Stitch, the reverse curves in the design seem to cause trouble. It is natural to want to make the stitches follow the curving pattern but, when attempting to do that, difficulties arise that tend to make the work uneven and lumpy. The stitches at one side must be cramped together, while those on the opposite side tend to become spaced in order to fill the area. The answer to this problem is to select the easiest angle for the beginning stitch and then stay with that angle until that particular area is completed. The reverse curves will take care of themselves simply by lengthening or shortening the stitches as required by the outline.



This wool-embroidered panel, owned by Warner Brothers Theatre, Wilmington, was designed and worked by Mary Ellin Crisp in Buttonhole, Darning, Feather, Satin and Long and Short Stitches.

## ✓ STEM STITCH AND OUTLINE STITCH

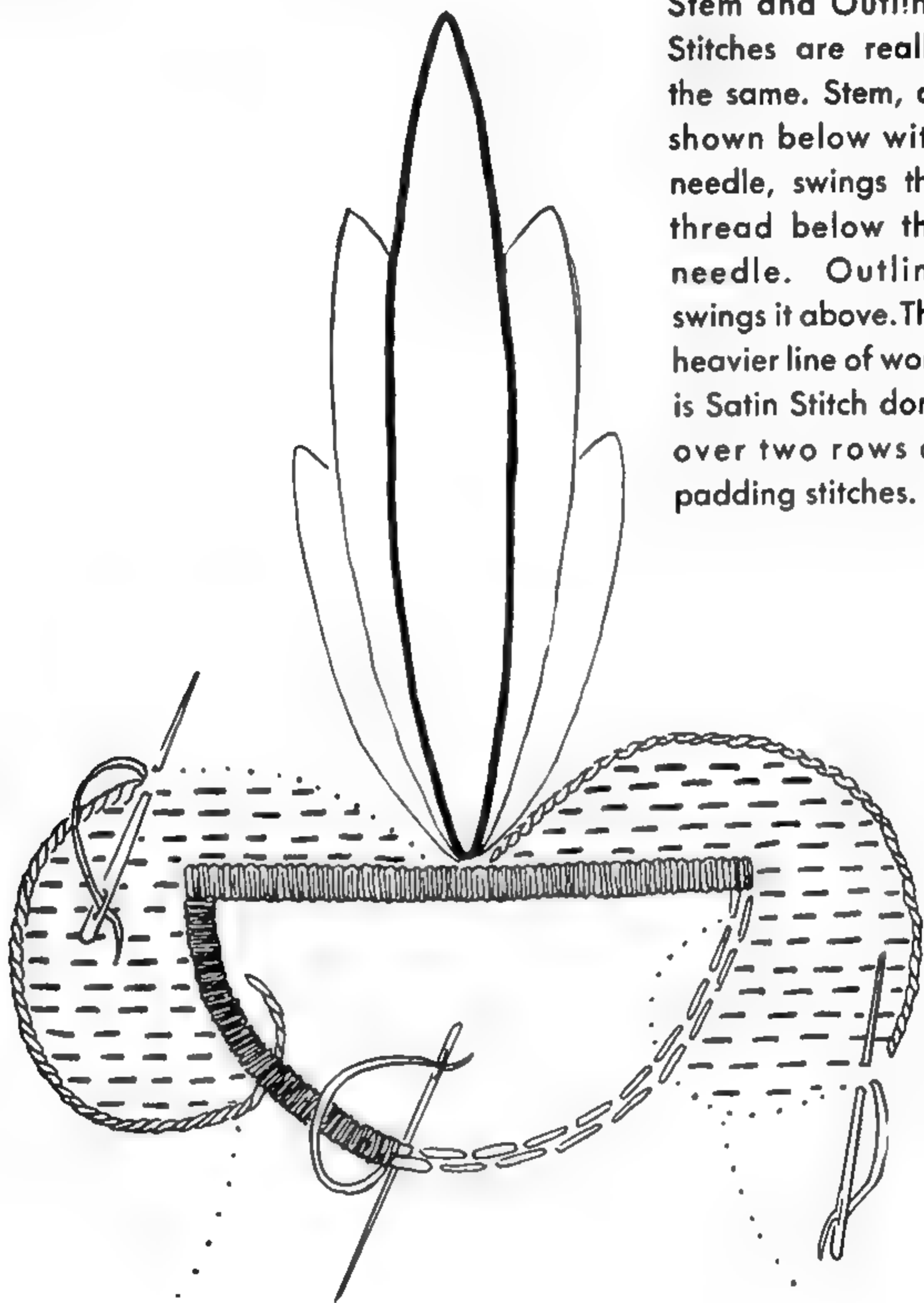
✓ Practically every embroidery design includes long slender lines of one sort or another. These may be stems, or tendrils, or outlines or accent lines within a design. There are a number of ways of working them with flat stitches. Knowing a variety of these stitches increases the interest in the final piece of work. The most common stitch for thin lines in embroidery is Stem Stitch.

Curiously enough, there is some confusion about Stem Stitch. What is really Outline Stitch is often called Stem Stitch by many people. Frankly, the two are so interchangeable as to make little or no difference. In Stem Stitch the thread is swung to the right. In Outline Stitch the thread is swung to the left. Both are worked identically, the only difference being that when finished the line of work twists to the left in Outline and to the right in Stem. Take your choice. As can be seen on page 25, the work progresses from left to right with the needle picking up a slight amount of material each time. If a very fine line is desired, the needle enters and leaves the fabric directly on the drawn line. If a wider stem is wanted, the needle enters and leaves a short distance either side of line. Do not make the stitches too long—else they won't turn on the curves successfully or lie as close to the material as is desirable.

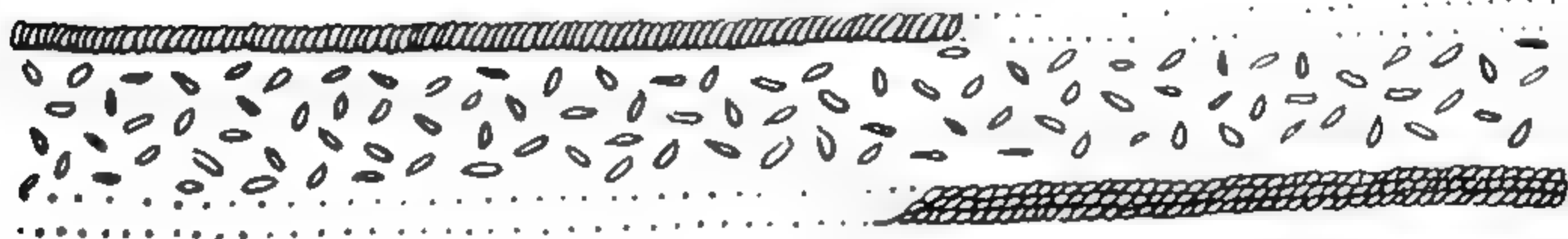
**Filling Larger Areas.** While Stem and Outline Stitches are usually employed for the embroidering of slender lines, they can be used effectively for filling somewhat larger areas. In order to do this, the outline of the design is first worked. Then successive lines of stitchery are placed side by side within the outline. The finished work allows for an interesting play of light and shadow which gives depth and modeling to that particular area.

# OUTLINE STITCHES MAY BE THICK or THIN

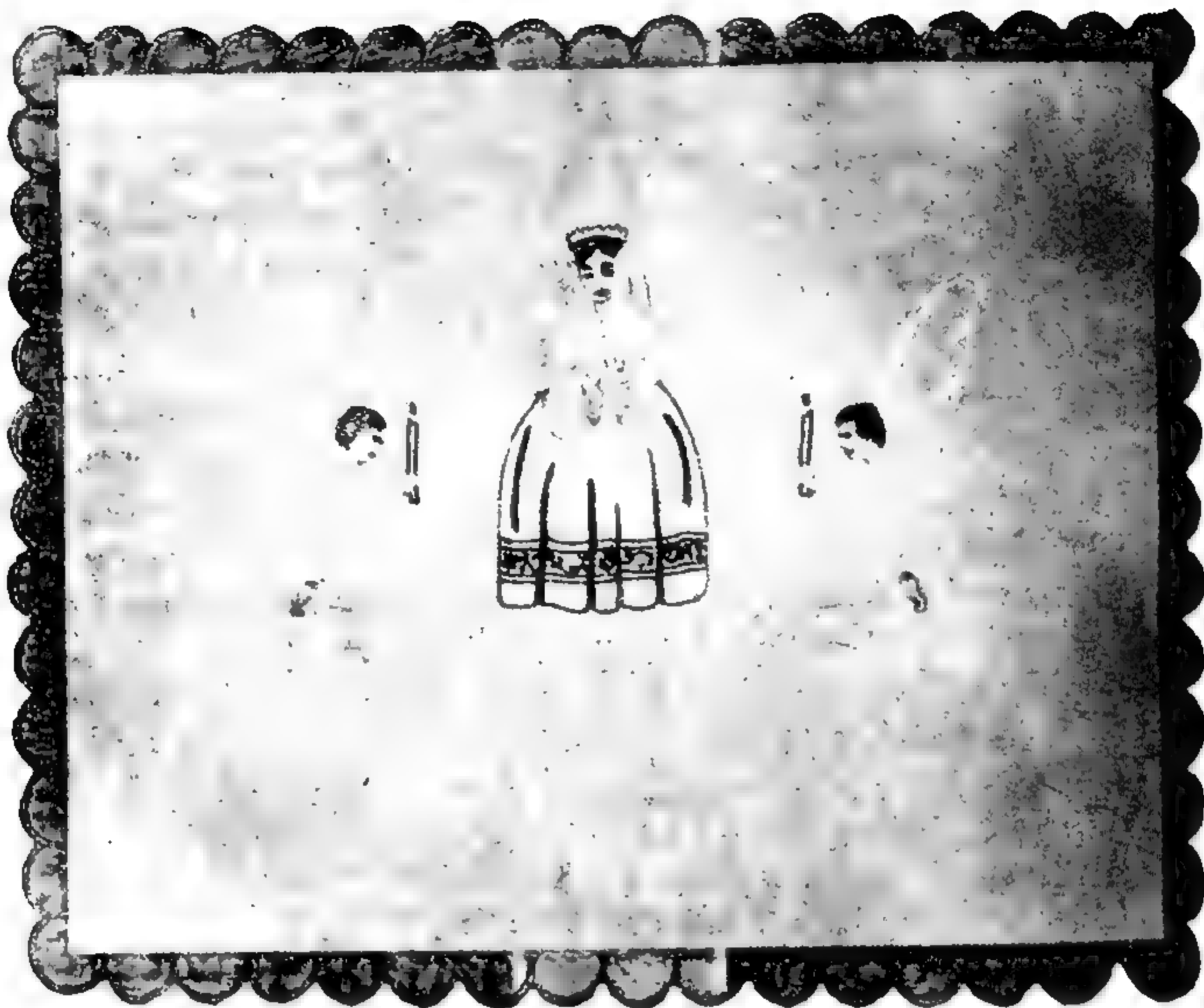
Stem and Outline Stitches are really the same. Stem, as shown below with needle, swings the thread below the needle. Outline swings it above. The heavier line of work is Satin Stitch done over two rows of padding stitches.



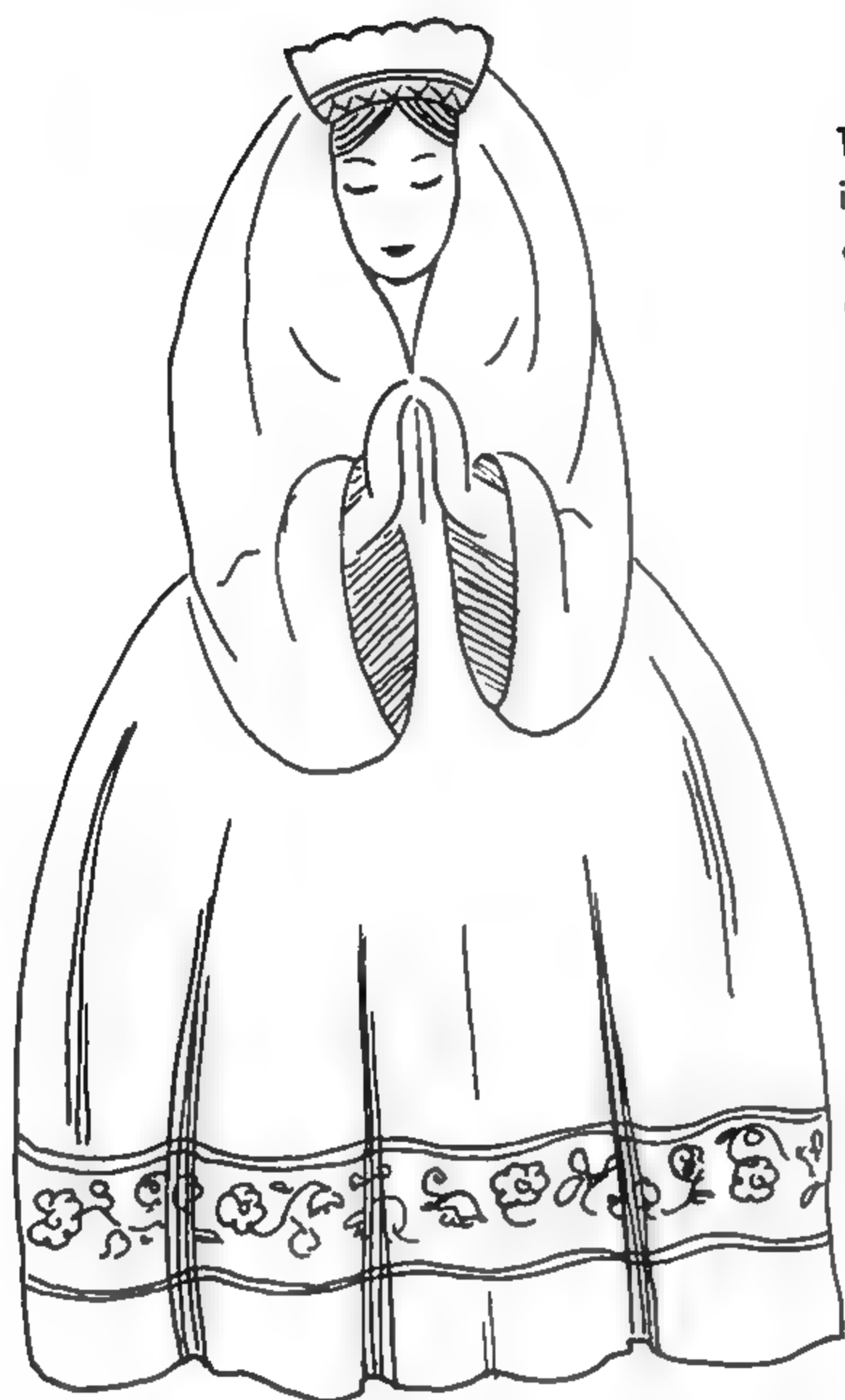
Bottom border, slanted Satin, Speckle or Seed, triple row of Outline.







An infant's organdie pillowcase worked almost exclusively in Outline Stitch with silk thread. The band of flowers on the skirt is darkly vivid in color. Edge of case is button-holed in pale yellow to match inside pillow. (Designed and worked by the author.)

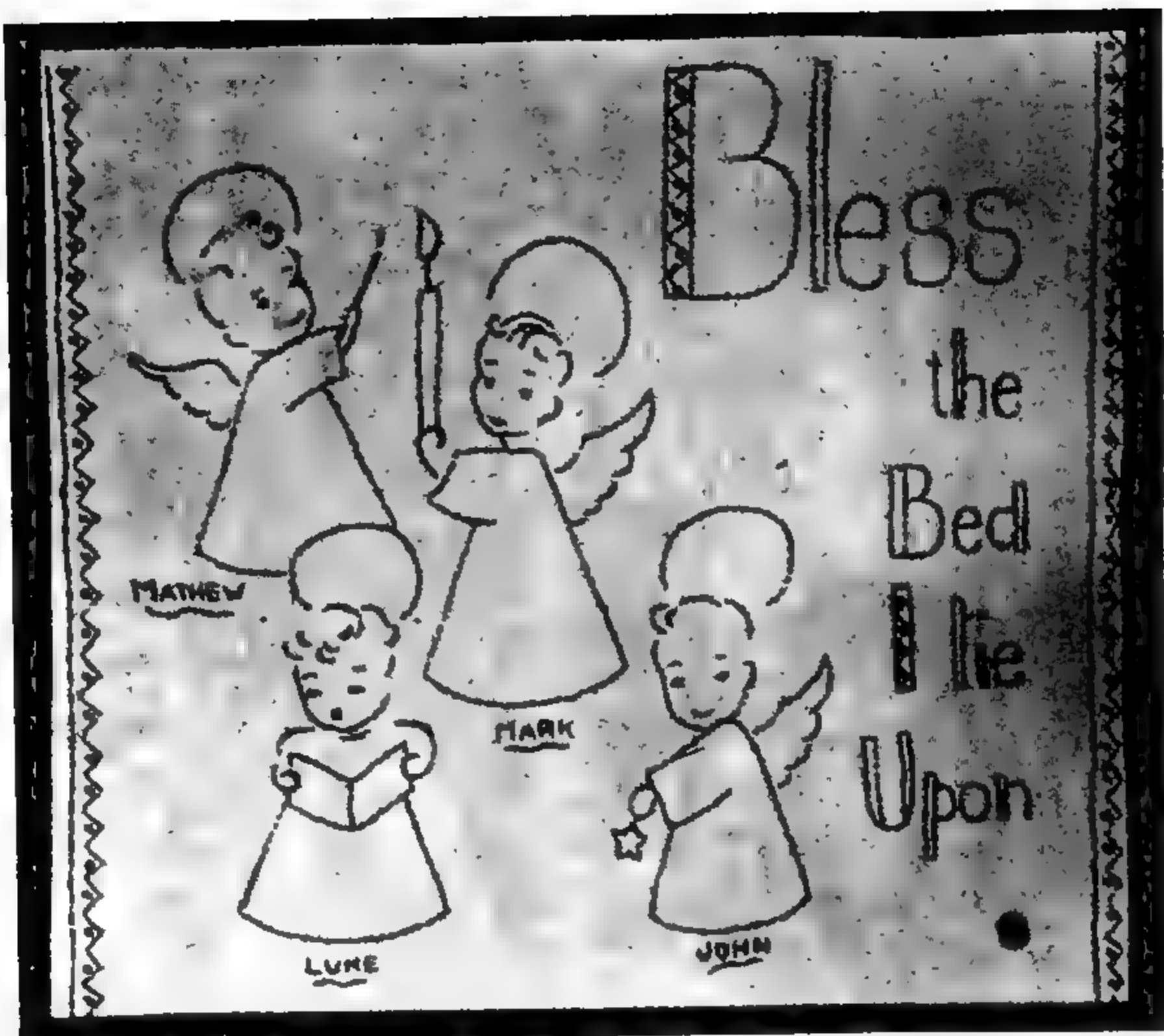


The original of this design is shown photographically on page 26. Worked on organdie with fine single-strand silk thread, it made a delicately beautiful pillow case for an infant. All outlines were worked in white with dark accents introduced in the faces and heads and the band of flowers on the skirt.

The design may be traced directly onto organdie or any sheer fabric simply by placing the material directly on this page. Try combining the two figures for nursery curtains, placing the Virgin in the central position and spotting the angels around her for a lovely effect.

**DESIGN WORKED  
in OUTLINE and  
STEM STITCHES**





Country Gentleman

Outline Stitch is used for the angels and all lettering. The borders and decoration of the capital letters are French Knots framed by Holbein zigzags. Azure blue floss on white cotton, framed in blue. (Designed and worked by the author.)



A needle-mural, designed and embroidered in wool by Mary Ellen Crisp on monk's cloth. It measures seven by ten feet and includes Darning, Running, Buttonhole and Couching Stitches. Colors are subtle tones of green, blue, brown.

## OVERCAST STITCH

Another Flat Stitch used for delineating stems and tendrils, particularly in white work and Appenzel embroideries, is the Overcast Stitch. A line of padding thread is always used to give body and height to the Overcast Stitch. The padding thread may be darned along the line to be embroidered, or it may be held loose on the surface of the fabric. Either way, the Overcast Stitch, really a series of minute Satin Stitches, is worked over the padding thread. As little fabric as possible is picked up each time with the needle, thus adding to the rounded, three-dimensional effect of the finished stitch. This, too, may be used for outlining larger motifs, particularly those in which the inner areas are filled with spaced or open stitches. To make a perfect line of Overcast Stitches requires some practice, but the final results are worth the effort.

## SEED STITCH

The Running Stitch used in the first sampler may be spaced irregularly. Used thus, it is called Seed Stitch and makes a light open filling that is quite attractive. Another name it is known by is "Speckle," for it looks just exactly like that. Naturally, only the tiniest of stitches are used either in regularly spaced running form, or scattered as in Seed or Speckle. It is frequently employed for light shading in flowers, or to indicate roundness of shape, as in a bird's body. Used with discretion and judgment, the Seed Stitch is extremely useful and quickly worked.



## CROSS STITCH

(The group of Flat Stitches includes a number of Crossed Stitches of which the most commonly known and used is just Cross Stitch. There are three ways of working it:

(The common way is to complete the cross in one operation.



## FLAT STITCHES

A rapid method, particularly for covering large areas, is to make a series of half crosses from right to left along a given line, then returning along the same line and completing the cross.

The third way of doing Cross Stitch is to construct each cross so that both the right and the wrong side of the work are identical. This is rather slow but of advantage when embroidering articles such as guest towels and napkins. Known as Two-Sided Cross Stitch, it was greatly used in Assisi work.

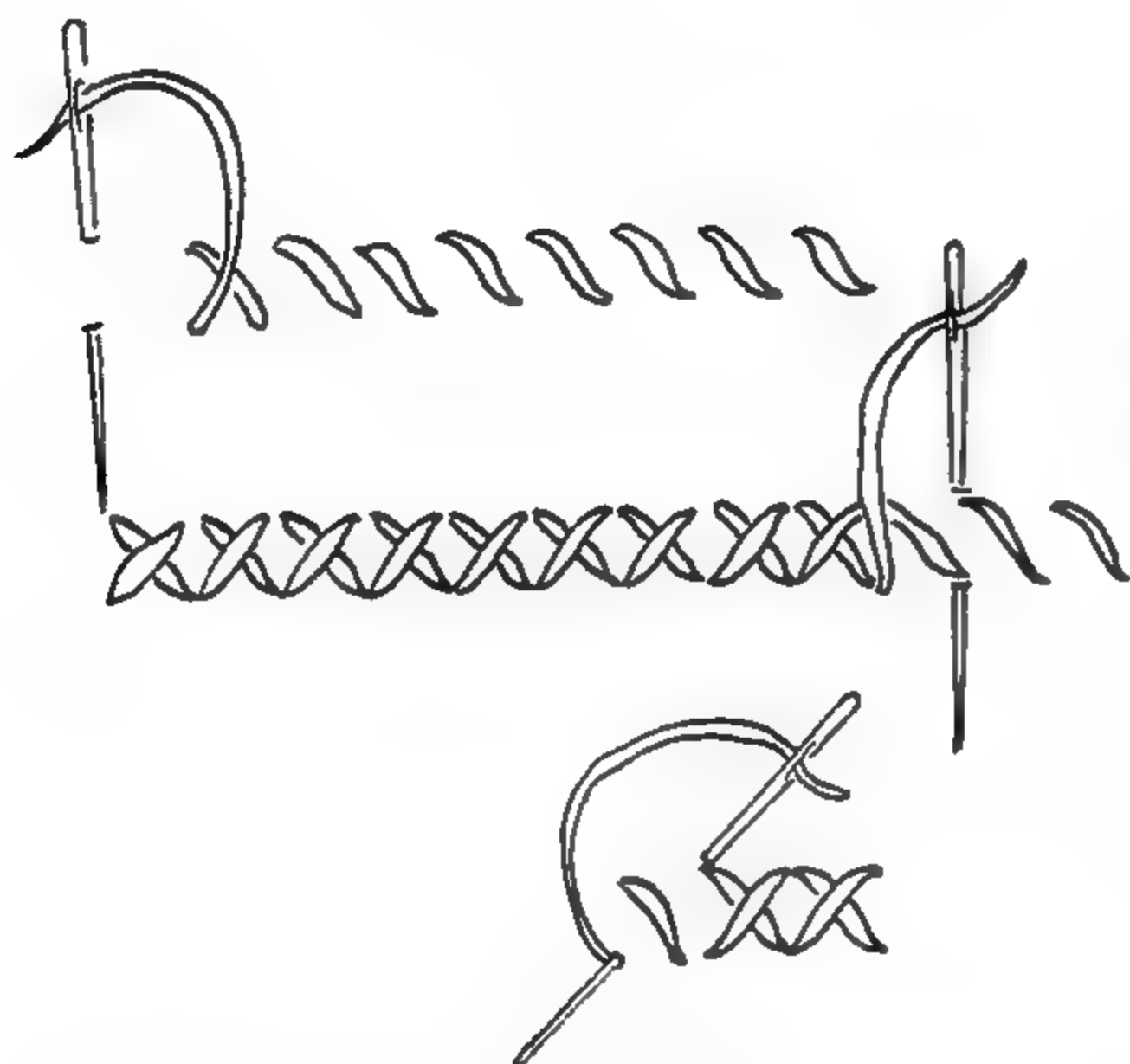
The various methods of working Cross Stitch are shown on page 32. No matter which method is used, the resulting stitch is always a square, a factor which qualifies the type of design into which it can be worked. (All Cross Stitch embroidery is done in geometric patterns, which accounts for its quaint and stylized charm.)

**National Styles of Cross Stitch.** Cross Stitch is perhaps one of the most widely used embroidery stitches in the world. There is scarcely a country of Eastern and Central Europe that has not worked out an individual and highly characteristic style of Cross Stitch. Sometimes it is the combination of colors alone that identifies the stitch as being Russian, Roumanian or Bulgarian. Again, it may be in the reverse character of the work wherein the design is left blank and the background is filled in to accent it with Cross Stitches. This is the Italian method of using it that is known as Assisi work. Our own Pennsylvania Dutch embroideries used Cross Stitch with primitive boldness, while the familiar Victorian sampler relied exclusively on this one stitch.

## WORKING CROSS STITCH ON FABRIC

Done on fabric (it is sometimes called Sampler Stitch) Cross Stitch varies in size from the minute work of the Chinese mission children to the rather large size we now use for making rugs. Chinese Cross Stitch is less than one sixteenth of an inch high and wide and is done on the finest of lawn or linen. To try to duplicate that is scarcely worth either the effort or the at-

# CROSS STITCH on FABRIC

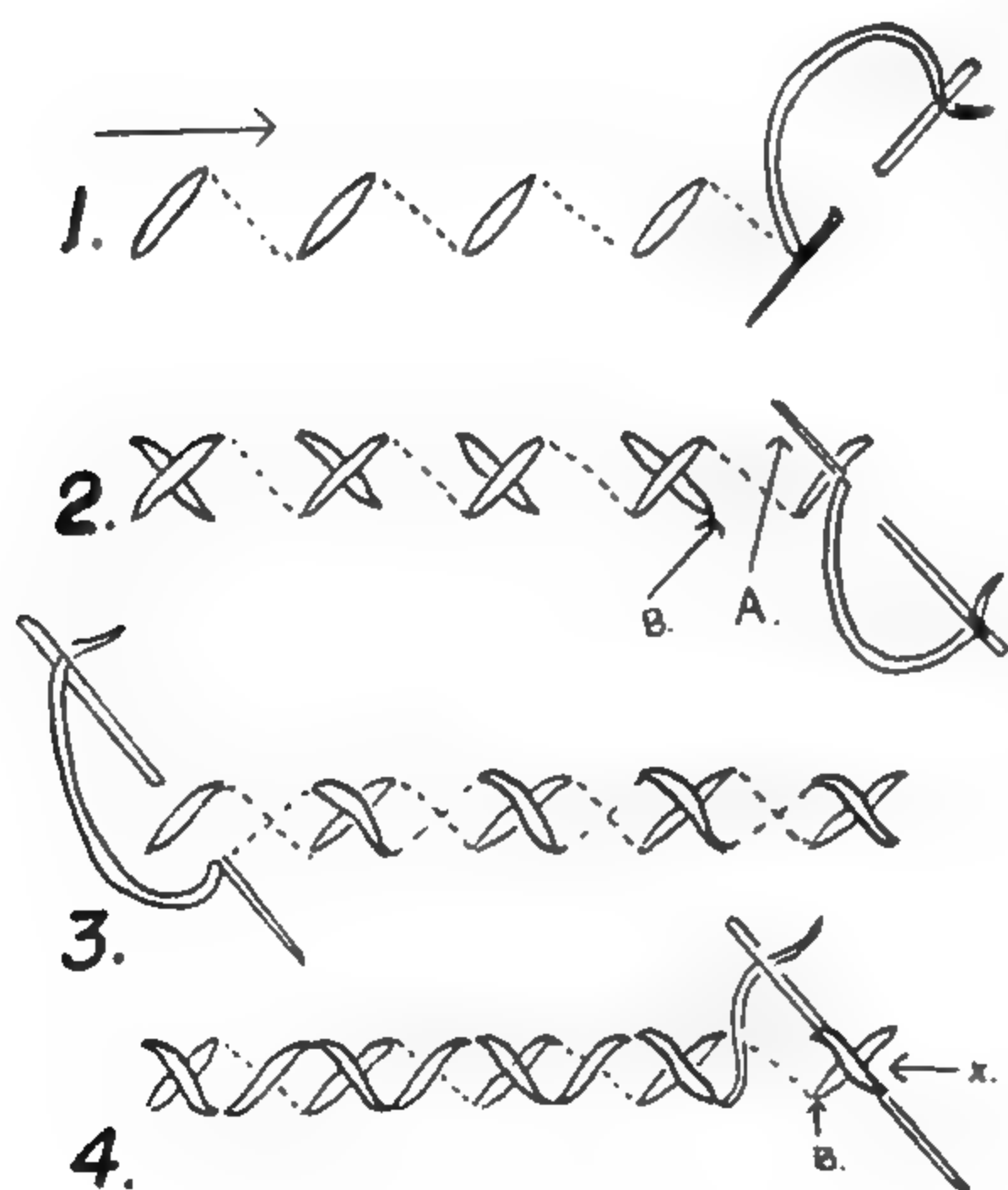


There are two ways of making a Cross Stitch: working in two journeys as shown above or completing each Cross before starting the next. Always work from right to left.

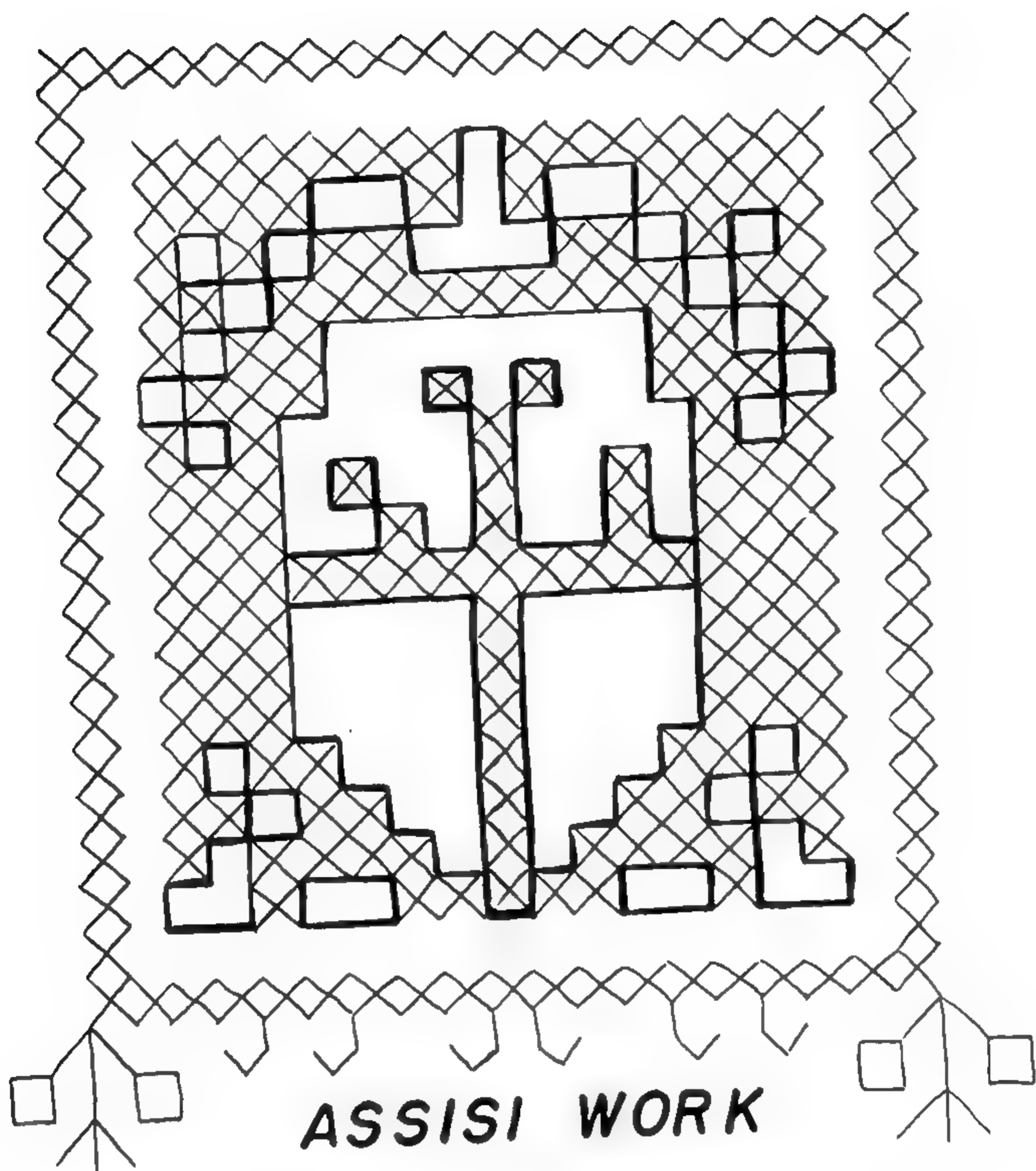
## TWO-SIDED CROSS STITCH

*used in*

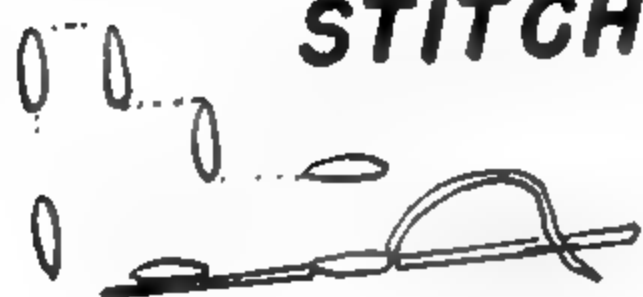
## ASSISI WORK



This method produces a reversible piece of work wherein both sides are identical. 1. Start at the left side, spacing the stitches to allow for a cross between each two. End with a half stitch as shown. 2. Start with another half stitch, then insert needle at A, bringing it out at B. Continue to left, thus completing first set of crosses. 3. Start in-between set of crosses as shown and end row with needle in position as shown at extreme right of line No. 4. Draw needle through and insert at X, letting it emerge at Y. Complete these crosses by going in at A and out at B right across to end of row.

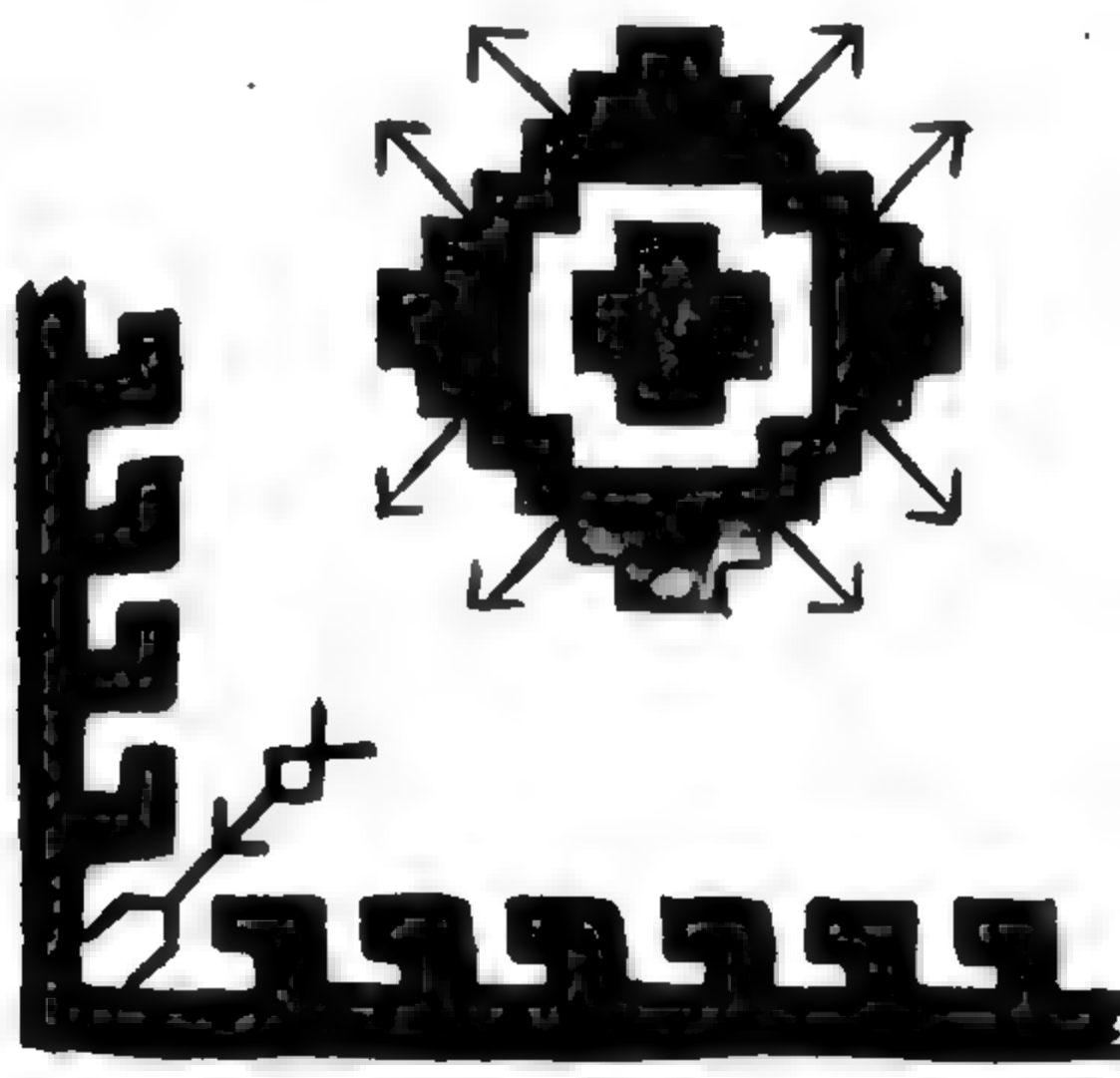
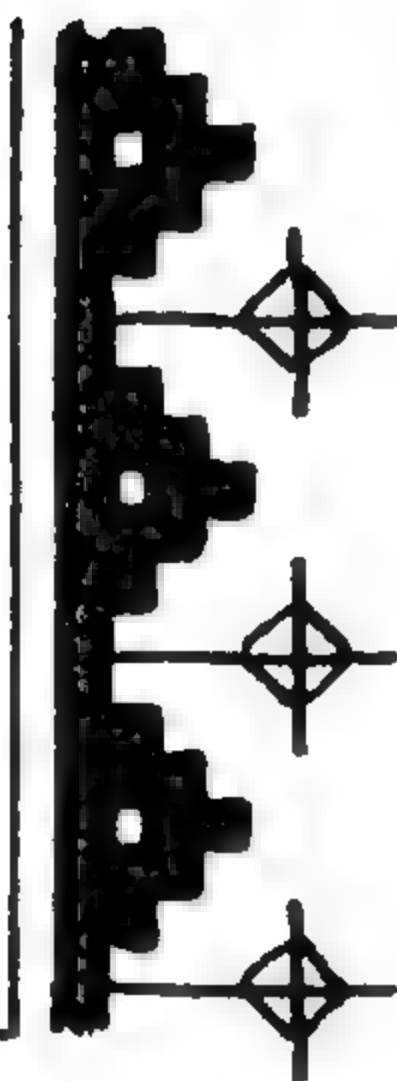
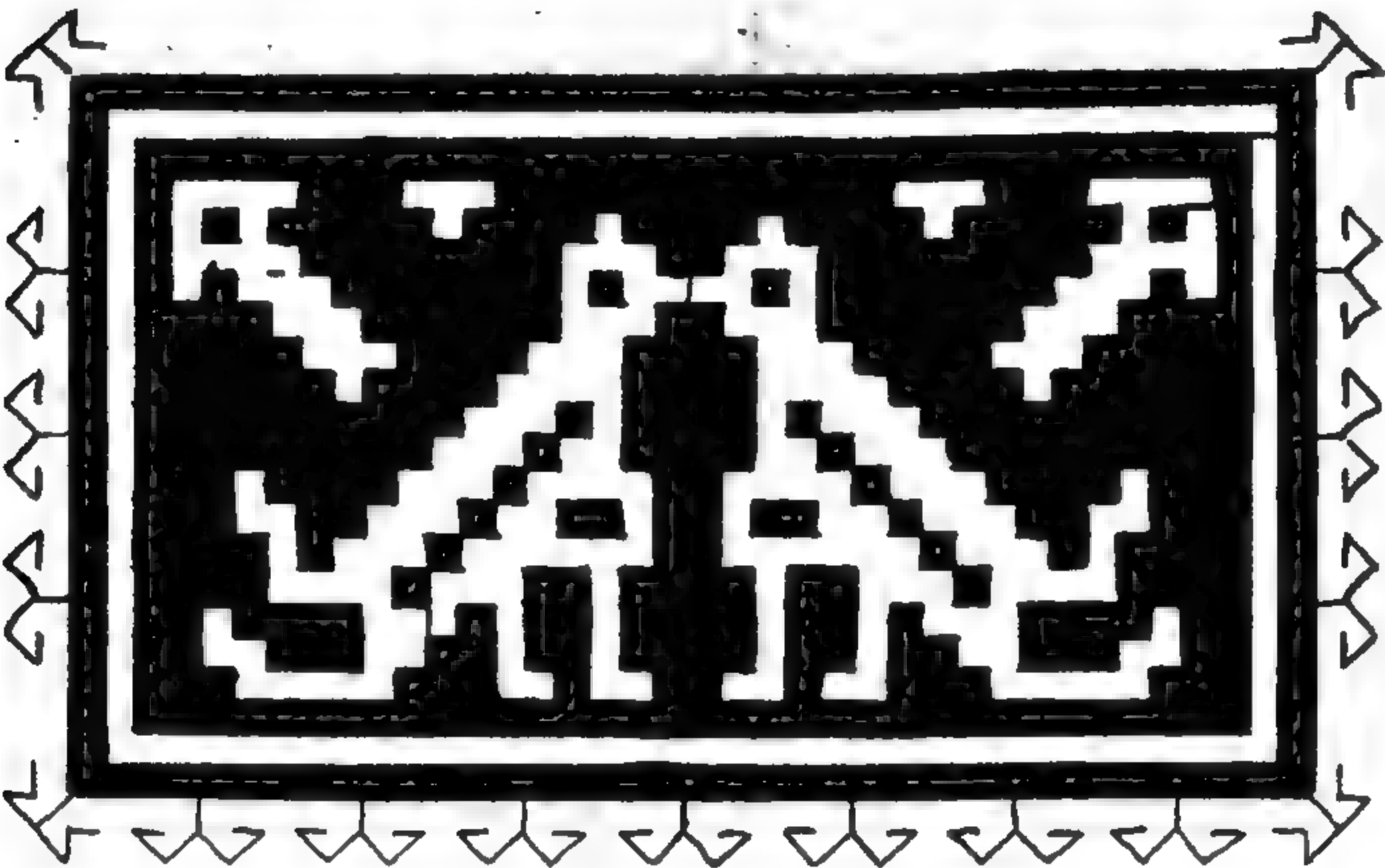


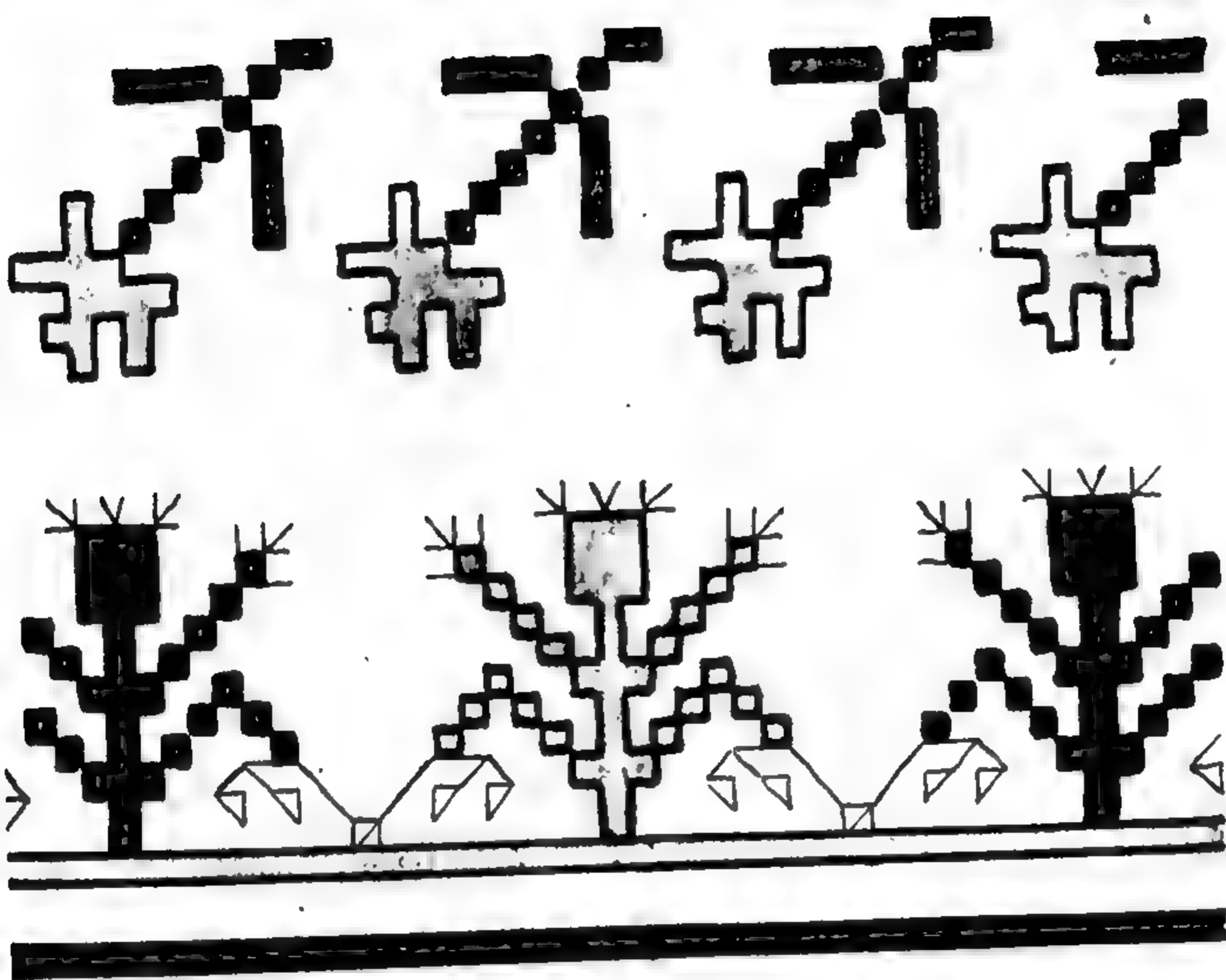
## **HOLBEIN STITCH**



Assisi work is always reversible, uses the crosses for background and accents only, thus throwing the design into sharp relief. To further focus attention on the design, it is outlined with a solid line of stitching, in a contrasting color, called Holbein Stitch. This is worked in two journeys as shown at the left.

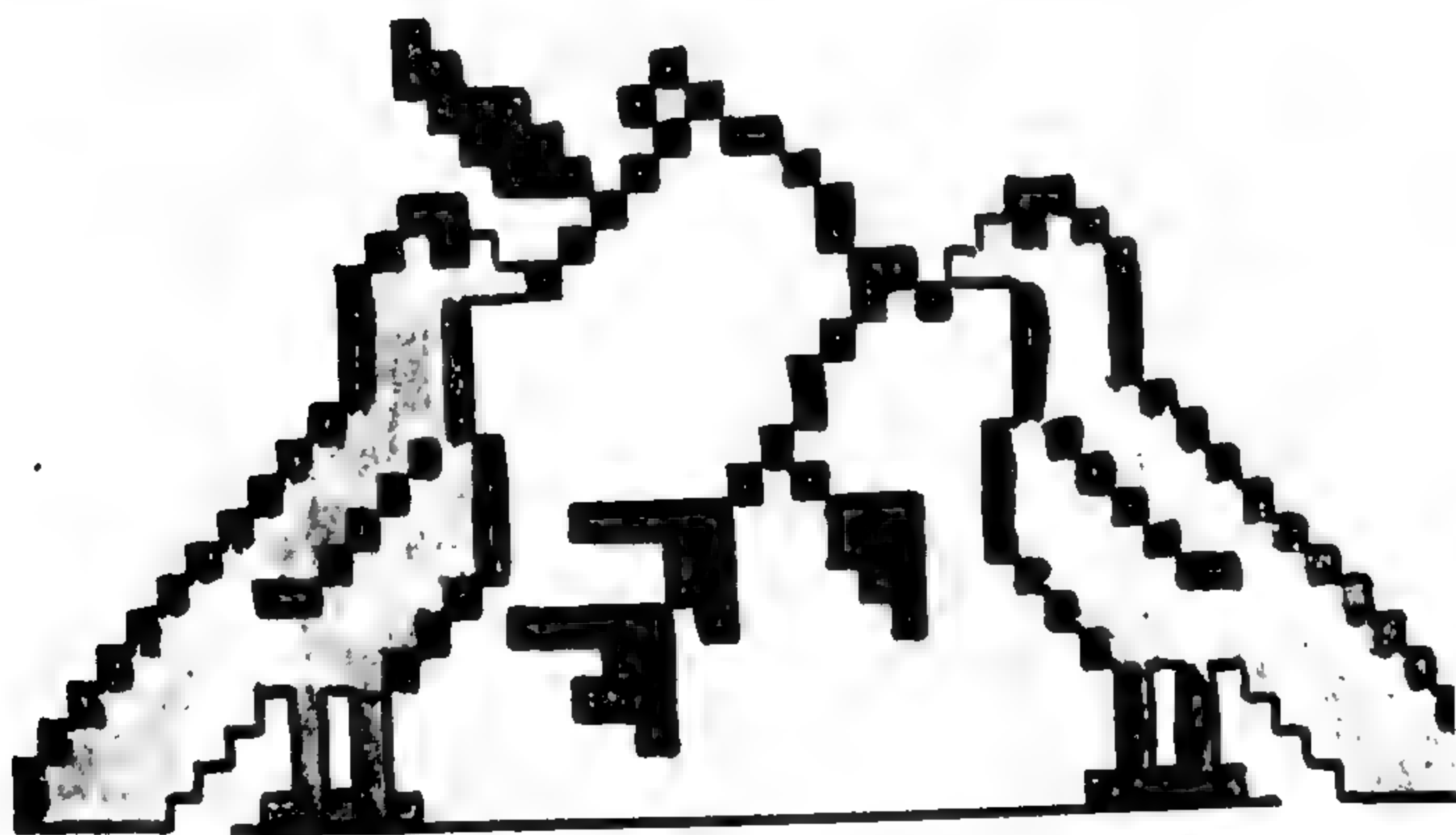
ASSISI DESIGNS for NAPKINS  
TEA CLOTHS, TOWELS





# **CROSS STITCH DESIGNS**

*taken from Antique Samplers*





## FLAT STITCHES

tendant eyestrain. But, what is characteristic of Chinese Cross Stitch (a solid filling of a particular area) is the keynote to all good Cross Stitch embroidery. It is not the cross itself that is important but rather the solidly filled effect of closely worked, evenly spaced stitches. No matter how small or large the individual cross may be, it should never stand out. The only exceptions to this is in the highly characteristic Assisi Work. This is worked in reverse in that the design is left unembroidered while the background is filled with delicate Cross Stitches. It is the lacy character of the background that endows the work with lightness and charm.

## ASSISI WORK AND HOLBEIN STITCH

Assisi Work relies upon an additional stitch to emphasize its effectiveness. Cross Stitch itself makes up the body of the background, while a solid Outline Stitch is used to delineate the shape of the design. This outline is done with Holbein Stitch, which is nothing more nor less than a double running stitch. To make it, two journeys are necessary, as is shown on page 33. This solid line is frequently worked in a contrasting color. While modern Assisi Work may make use of any two colors that contrast harmoniously, it is most effective when adhering to the antique color schemes of china blue with brown crosses, blood red with dark green crosses or vermilion with black. Then, of course, it may be worked in one color alone. As a change from the usual Cross Stitch embroidery, Assisi Work is refreshing and unusual.

## USING CROSS STITCH ON CANVAS

On canvas, the material used for background for Petit and Gros Point, the Cross Stitch evolves into a number of different styles. The popularity of Petit Point is such that the other methods of using Cross Stitch filling and/or backgrounds are either overlooked or comparatively unknown.

***Petit Point and Gros Point.*** Contrary to popular conception, Petit Point does not mean the size of the stitch as contrasted with Gros Point. Petit Point, sometimes called Tent Stitch, is but half a Cross Stitch, while Gros Point is a full Cross Stitch. As can be seen in the sketches on page 38, Petit Point and Gros Point can be worked horizontally or diagonally on the canvas. The latter method is preferable for articles like chair seats and stool tops because it adds considerable strength to the finished work. It does, however have a tendency to stretch the canvas diagonally, therefore is best worked on a frame. Otherwise, the work must be dampened and stretched back to its original shape before using. When worked horizontally, the direction is from right to left. When worked diagonally it starts at the upper left-hand corner, comes down to the right-hand corner and then may be worked back up from right to left.

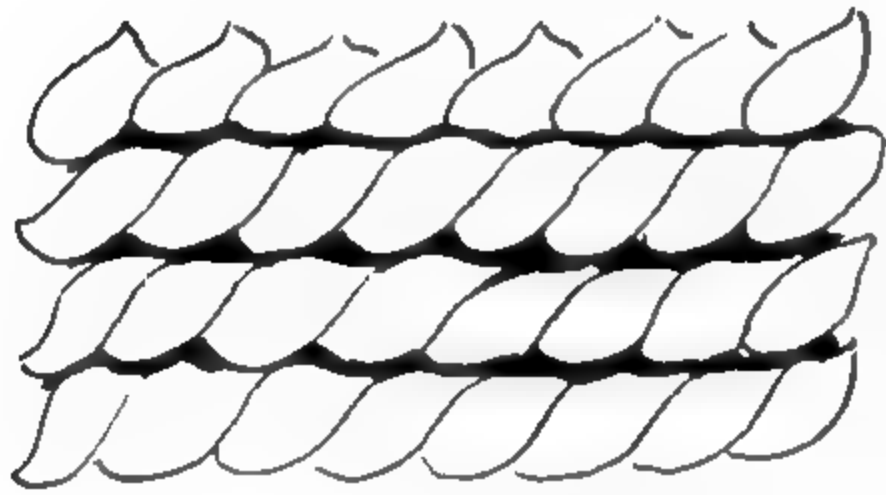
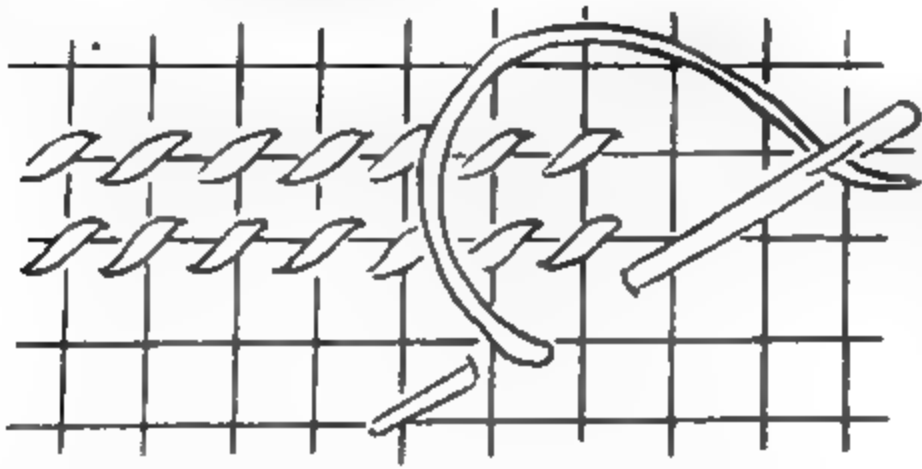
***Double Cross Stitch.*** One of the prettiest Cross Stitches for backgrounds or designs in canvas embroidery is the Double Cross Stitch. A regular Cross Stitch is first made (the legs of which are diagonal), then a second Cross Stitch is made directly over it, but this time the first leg of the cross is vertical, the second horizontal. Thus the Double Cross Stitch has eight legs rather than the usual four. Great solidity and firmness is achieved while an interesting surface pattern appears as the work progresses.

***How to Vary Double Cross Stitch.*** To give a different character to the Double Cross Stitch is possible by using a contrasting color for the second cross. In order to do this it is necessary to complete a line of regular Cross Stitches, then go back and work over them with the contrasting color. An especially rich effect is obtained when the second cross is worked with a fine gold or silver thread.

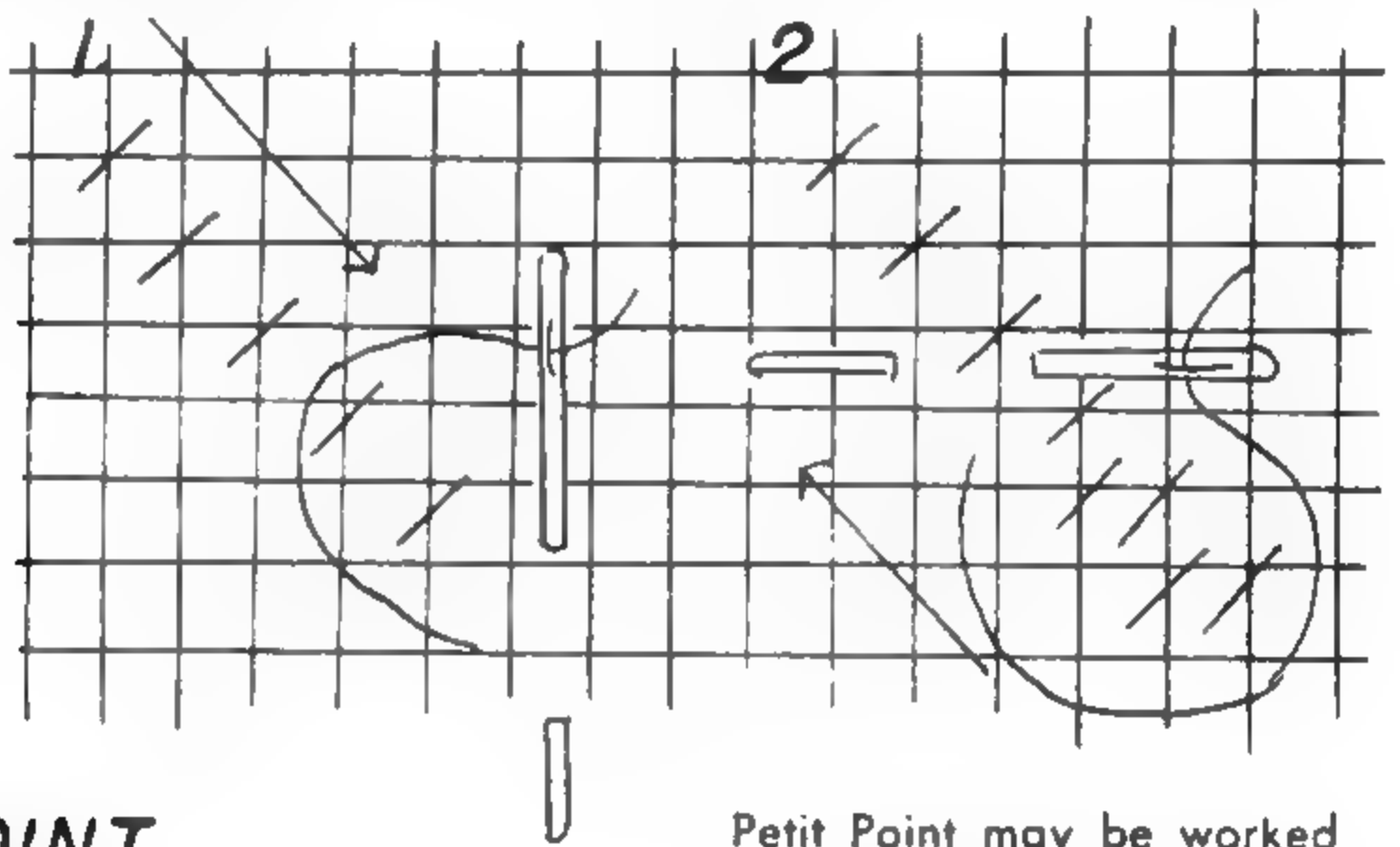
***Reversed Cross Stitch.*** This is a bit more trouble to work but results in such charming articles that it is well worth learning and using. The original line of Cross Stitches is worked di-

# CANVAS EMBROIDERY

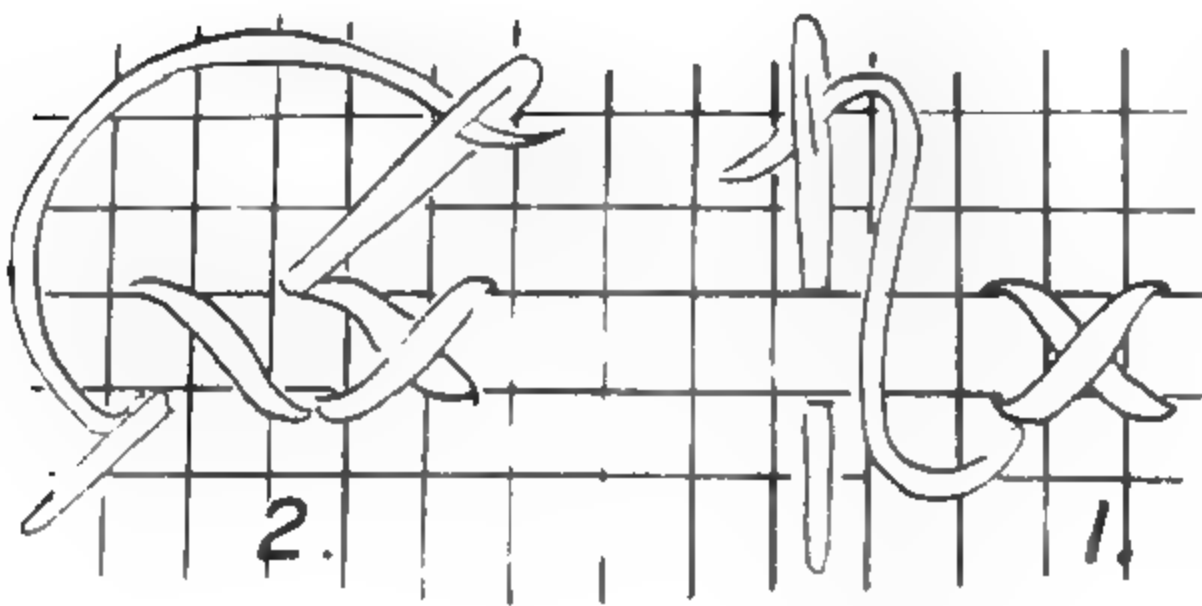
## PETIT POINT



Petit Point, sometimes called Tent Stitch, is actually half a Cross Stitch worked on canvas with wool. There are two kinds of canvas: single or double weave. The usual kind is double weave. For very fine work the double strands are pushed apart with the needle to form single cross bars. This is called "pricking the ground." It is done when very fine effects are desired. The size of the wool should be sufficiently heavy so that each stitch will completely cover the canvas. A blunt tapestry needle is used.

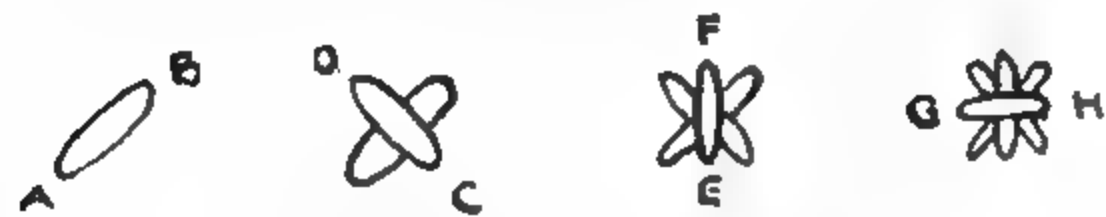


## GROS POINT



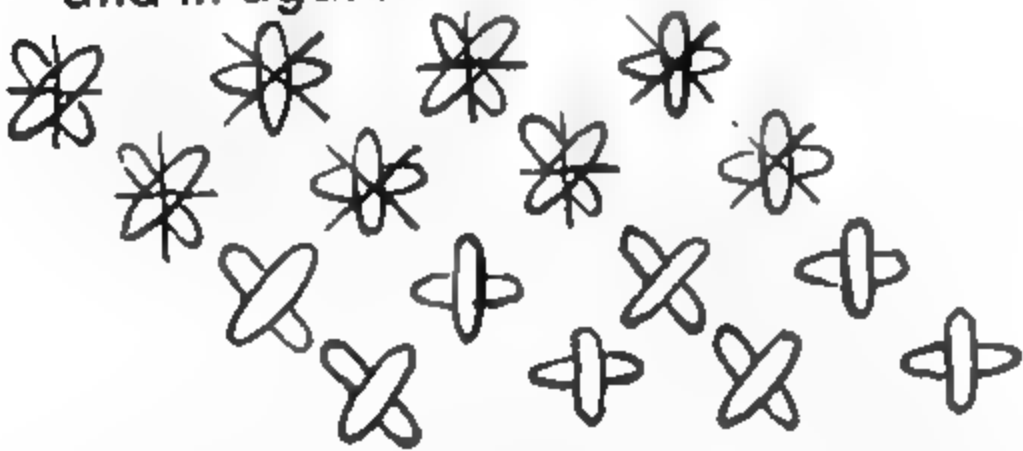
Petit Point may be worked across the row, as shown in top drawing, or diagonally, as directly above. Start at upper left corner and work down, then up. This increases strength of work. Gros Point is worked horizontally, each cross being completed before beginning the next. This is a rapid way to fill a large area or background.

# VARIATIONS on CROSS STITCH



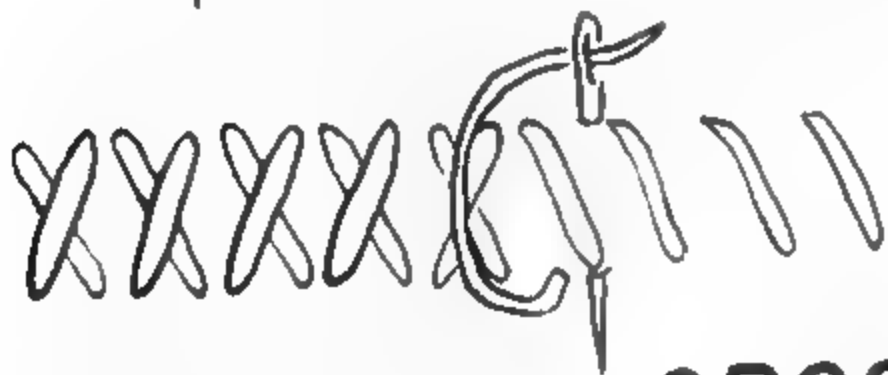
## 1. DOUBLE CROSS

Needle is brought out at A, is put in at B, brought out at C, put in at D, comes out at E, goes in at F, to emerge at G and in again at H to finish.



## 2. REVERSED CROSS

Work a diagonal line of crosses in the usual manner. The next, with all alternate lines, is an upright cross. When basic lines of crosses are completed, additional crosses, worked with finer wool, silk or metal thread, are placed on top of each basic cross as shown.



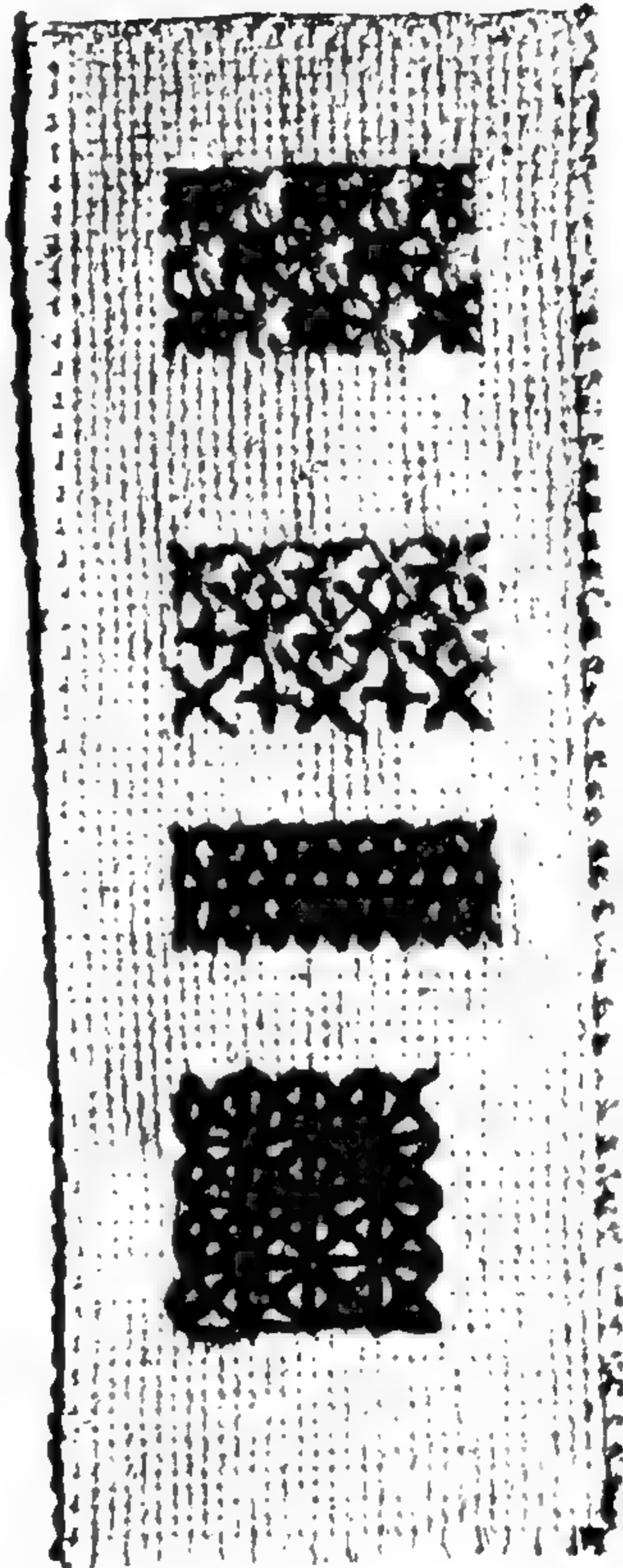
## 3. OBLONG CROSS

Fast background stitch worked over two horizontal and four vertical threads.



## 4. TWO-SIDED ITALIAN

Needle comes out at A, goes in at B and comes out at A again. Goes in at C to come out at A. Goes in at D, out at E. Then in at G, out at H to start next one.



agonally on the canvas from upper left to lower right. The first row of them is done in the usual manner wherein each cross has its legs placed diagonally to each other. The second row (worked from lower right up to upper left) has its crosses worked so that one leg is vertical, the other horizontal. Thus, every other row has a diagonal cross, the ones between an upright cross. This changes the surface texture most interestingly.

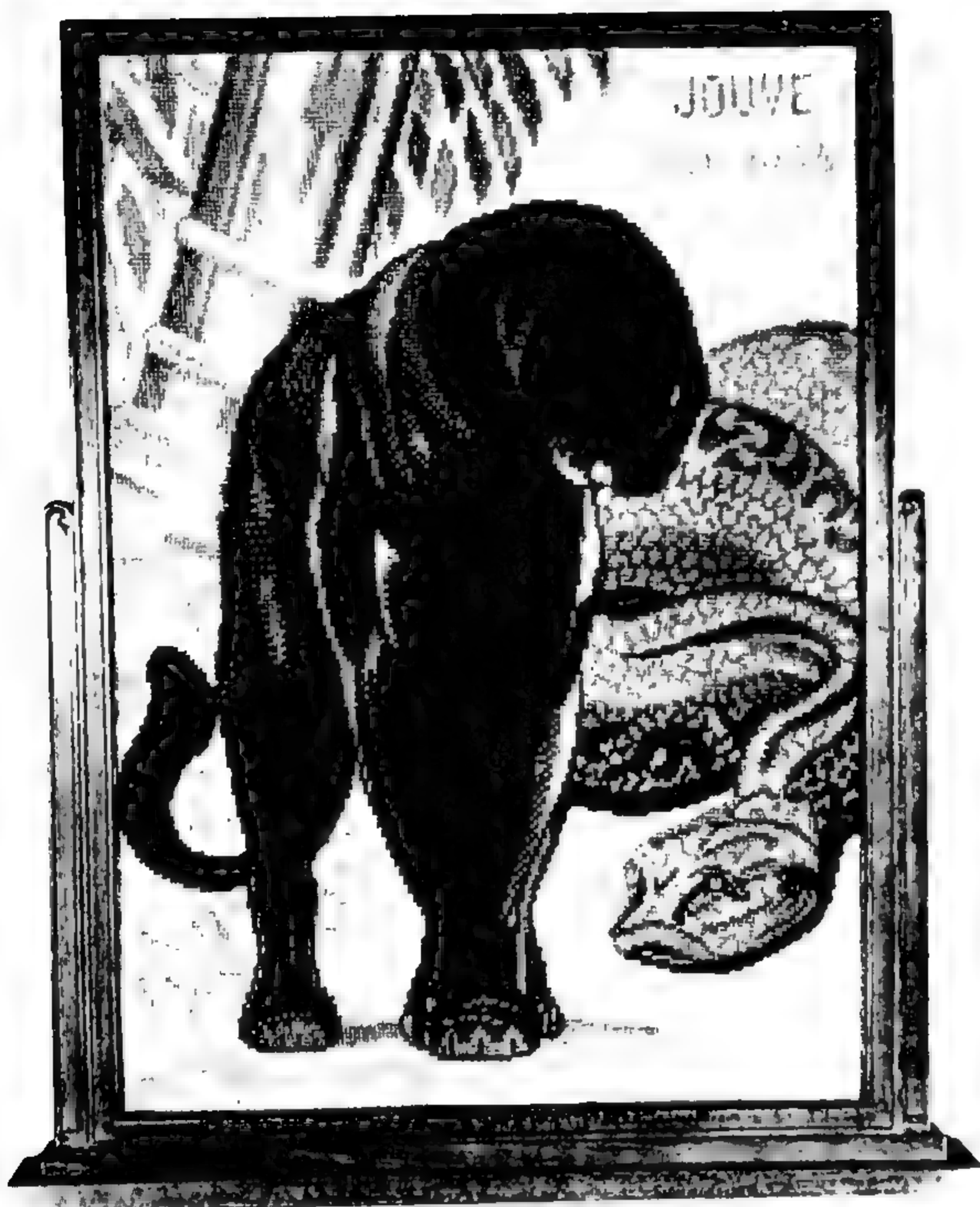
But the stitch is not finished. Now, a thread of contrasting color, preferably in silk or gold, is worked over the original cross in the Double Cross Stitch manner, taking care that this second working follows the alternate diagonal and upright methods. The contrast between the fine tapestry wool of the background crosses, highlighted by the silk or gold upper crosses is extraordinarily beautiful and luxurious.

***Oblong Cross Stitch.*** There is Oblong Cross Stitch for rapid filling in of backgrounds. As its name implies, rather than being square (covering two threads vertically and two horizontally), the shape of the stitch is long and narrow. This is achieved by working the cross over two horizontal threads of the canvas and four vertical threads. Work a first line of half crosses from right to left and return across same line, completing the cross.

***Two-Sided Italian Cross Stitch.*** To secure a still different texture to the finished work is possible by using Two-Sided Italian Cross Stitch. Actually, this stitch consists of a regular Cross Stitch framed by a square of four straight stitches. The method of making it is shown step by step on page 39.

These various methods of using Cross Stitch on canvas offer great variety and interest to the work. Any of them may be used for entire backgrounds or combined to make texture patterns or borders set against the common Petit Point background. Combining the various styles of Cross Stitch produces a charming variation to the usual handworked chair cover. When done in a single color, knitting worsted may be used in place of the finer tapestry wools.

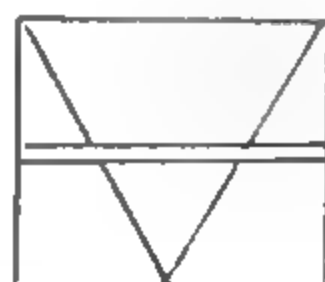
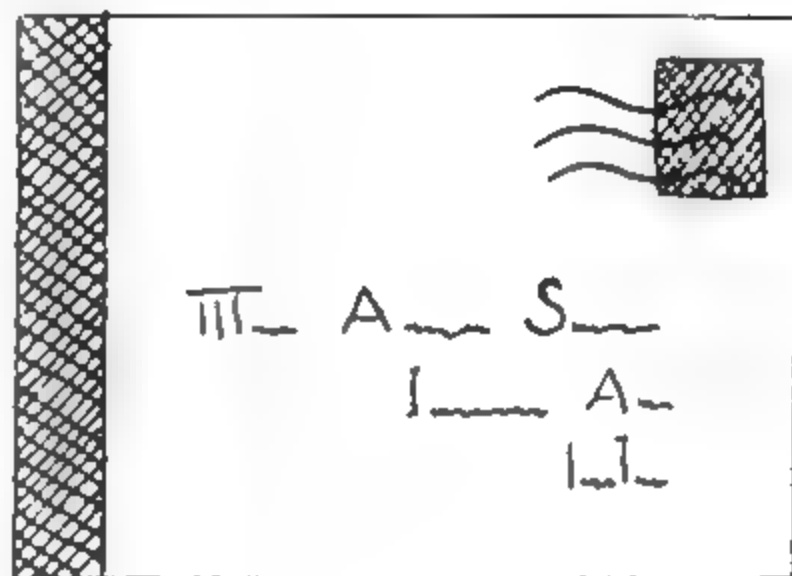
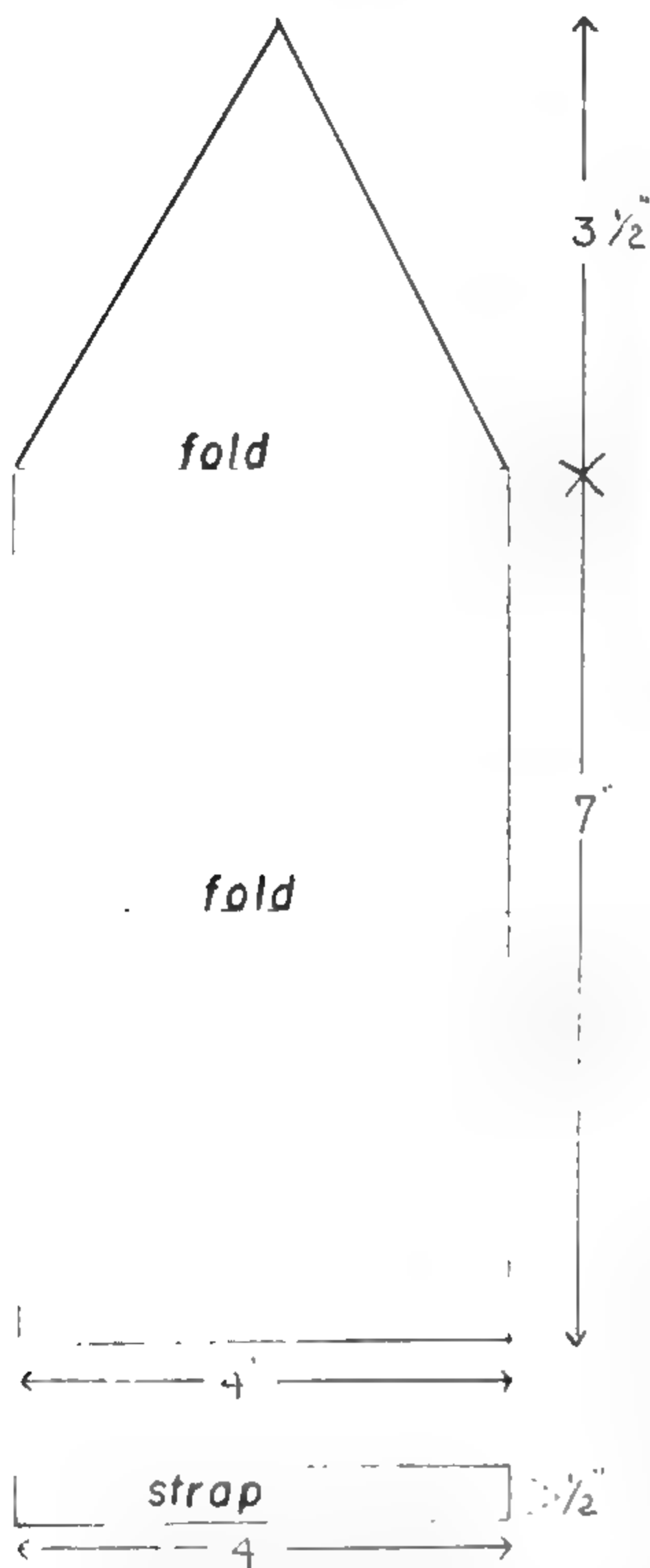




A charming Petit Point table screen worked by Mrs. Theodore Roosevelt, Jr., in wool in nine different shades of the same color, from off-white to dark brown. It is taken from an illustration by Jouve in Kipling's *Jungle Book* and represents Bagheera and Kaa.

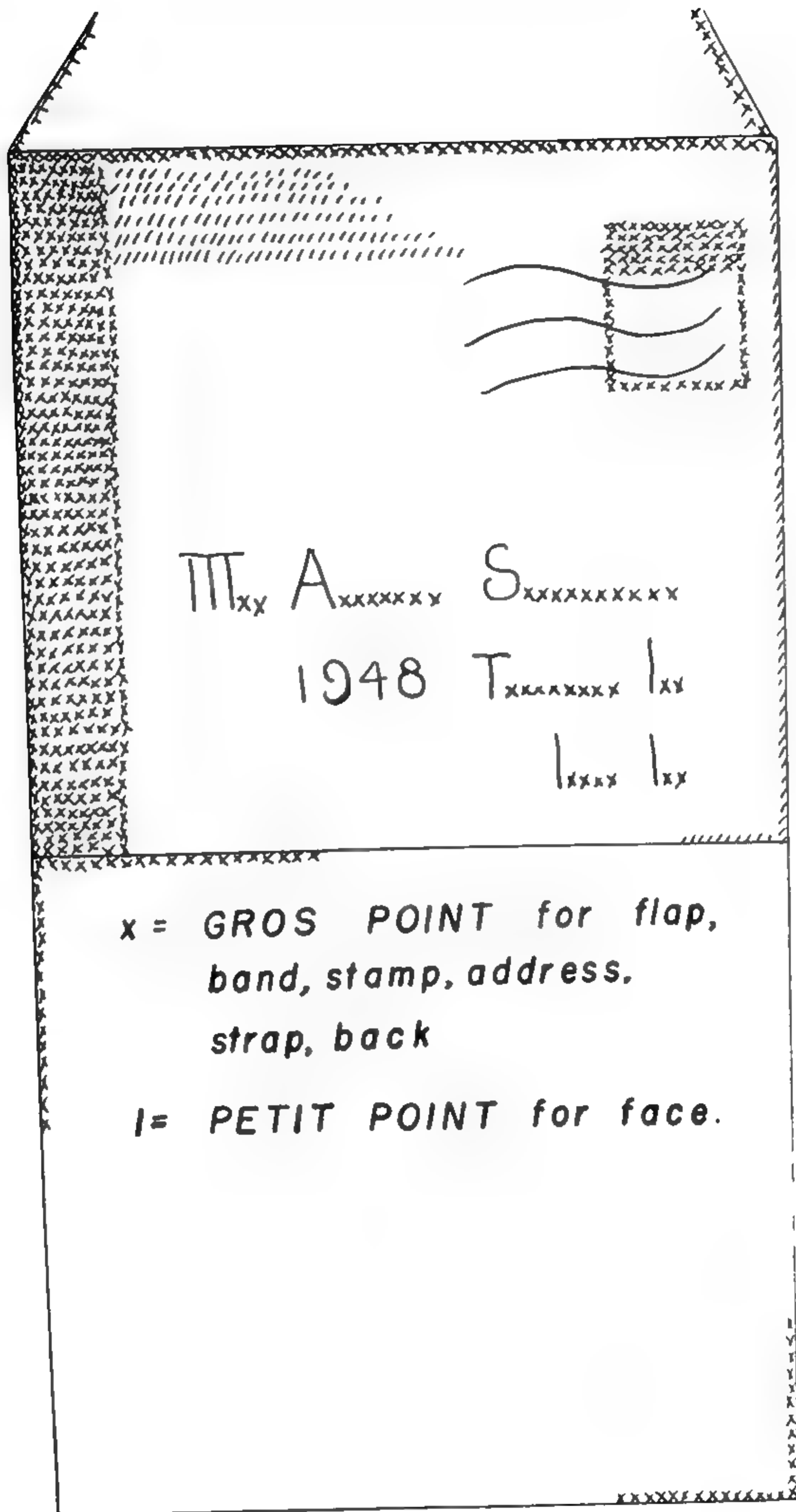
# SMART CHANGE PURSE

*worked in Gros,  
Petit Point*

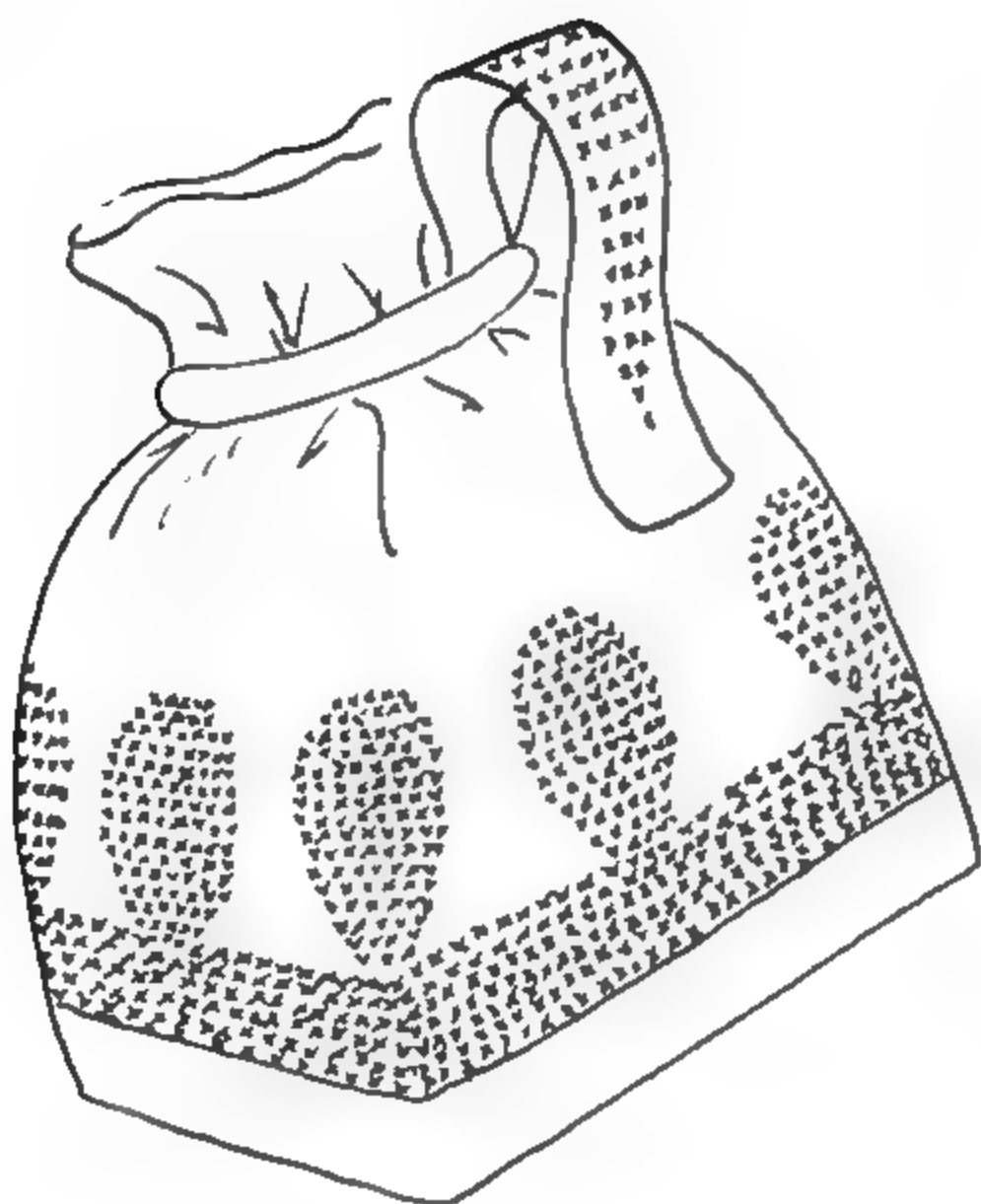


The dimensions of this Change Purse may be increased or decreased as you please. When working it, however, be sure to allow at least half an inch around all sides to be folded under when lining the purse. Use regular Petit Point canvas. The address side, or face, of purse is first worked by putting in the "address" and

stamp, then filling background with Petit Point. Complete rest with Gros Point. Fold in edges and press. Line strap and sew in position at sides. Line purse before sewing sides together. Carry with pride!



# ***GOLD THREADED EVENING BAG worked in REVERSED CROSS and PETIT POINT.***

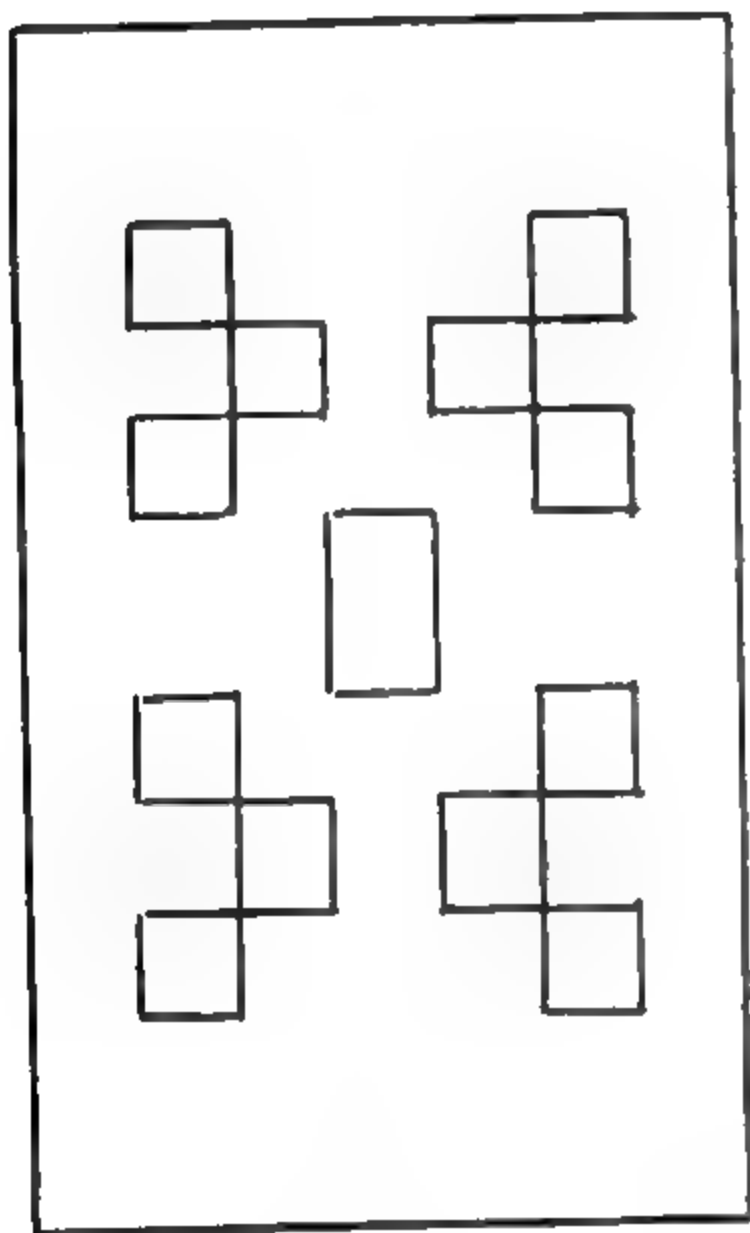


This charming bag is easily made in three flat pieces. The bottom is perfectly square, measuring 4" each way plus a half-inch allowance all around for turning in. The body of the bag is made in one strip that is 7" wide and 16½" long, plus the usual half-inch allowance on all sides. The handle or strap is 1½" wide and 9" long plus turn-in allowance. Work a

very simple border, such as that shown, in Reversed Cross (see page 39), using a gold thread or contrasting silk to make the upper crosses. When border is completed, fill in the background with Petit Point. The background may contrast in color with the wool used for the border or it may match. Bottom of bag is also worked in Petit Point. The strap may use the pattern stitch or be entirely worked in the background stitch. When embroidery is completed, fold and press back the allowances, then sew long strip around sides of square. Sew up side seam and press open on wrong side. Line bag. The bottom may be stiffened by inserting a square of heavy cardboard under lining. One end of the strap is sewn across side seam about 3" from bottom of bag. Slip an old gold or silver bracelet over top. Sew top of strap to bag about 2" from top. This holds bracelet to bag. Bag is opened by slipping top out of bracelet.

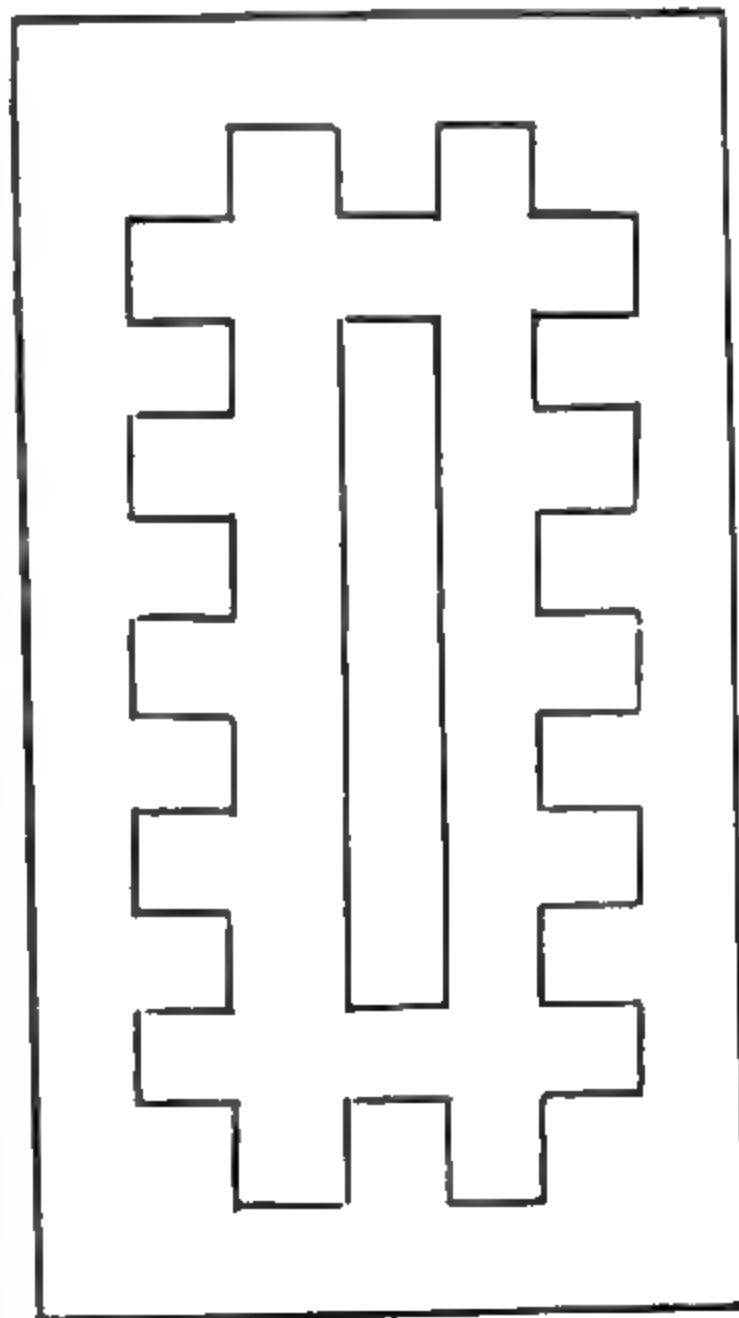
# **DESIGNS for BENCH COVERS**

## **DOUBLE CROSS TWO-SIDED CROSS**



Monotone bench covers are frequently desirable in a room that is otherwise full of patterns and colors. By giving texture interest through the use of various canvas-work stitches, a one-color piece of work becomes most interesting. This monotone treatment is very successful for covering dining-room chairs or occasional chairs used in other rooms. It is equally good on hassocks, footstools or high cushions.

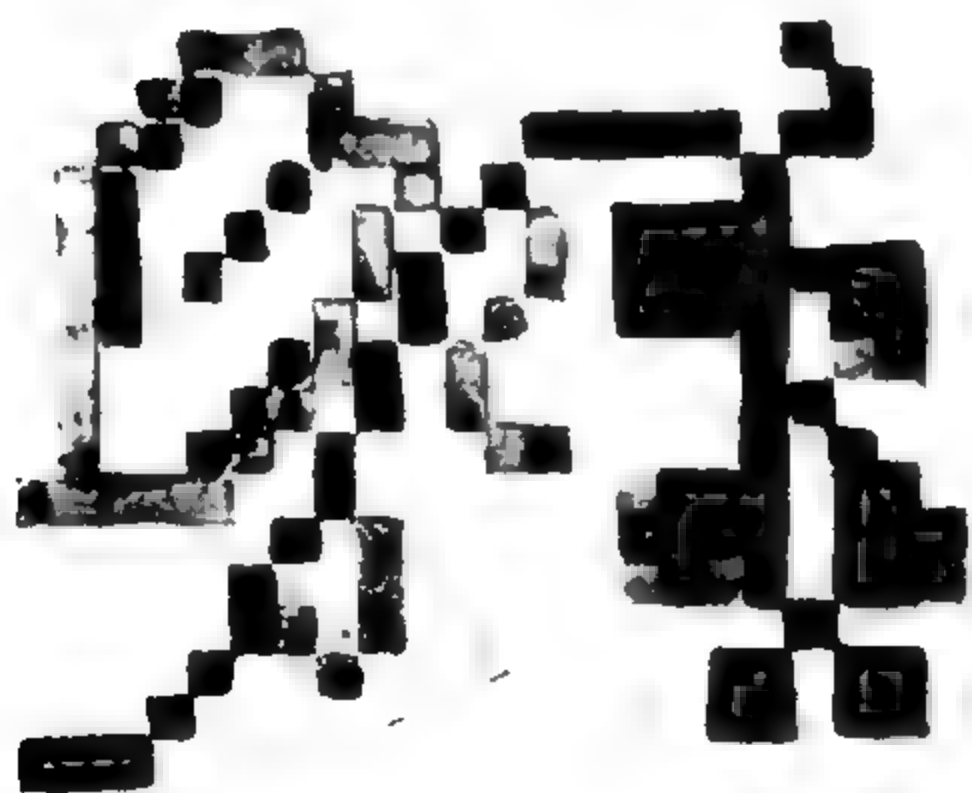
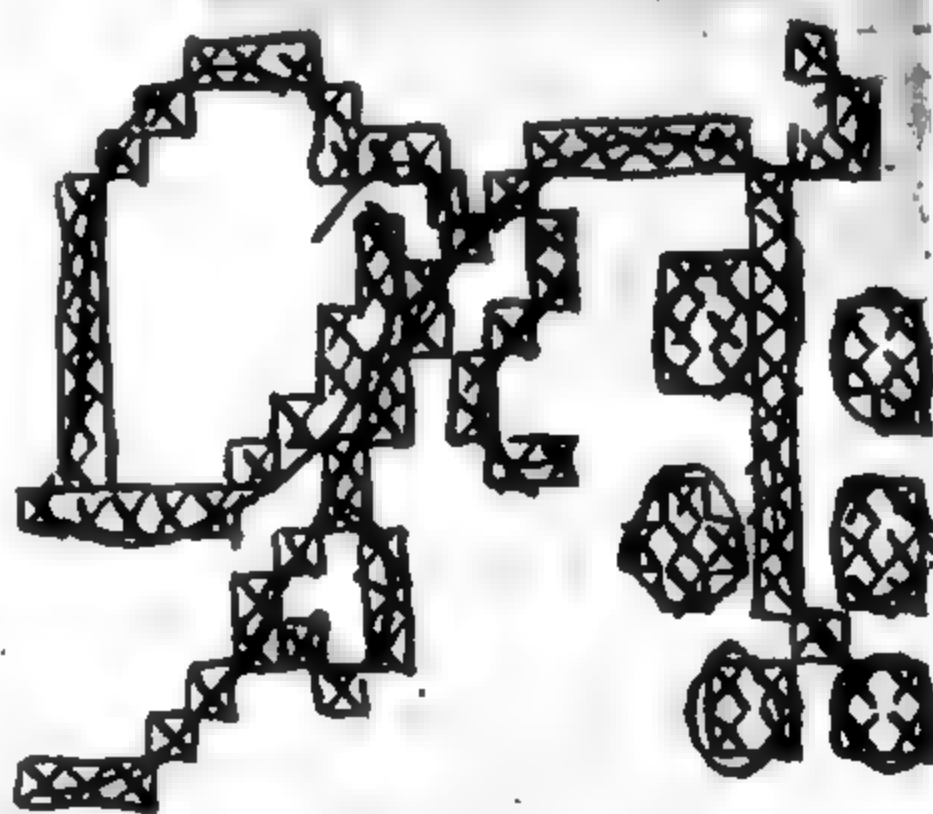
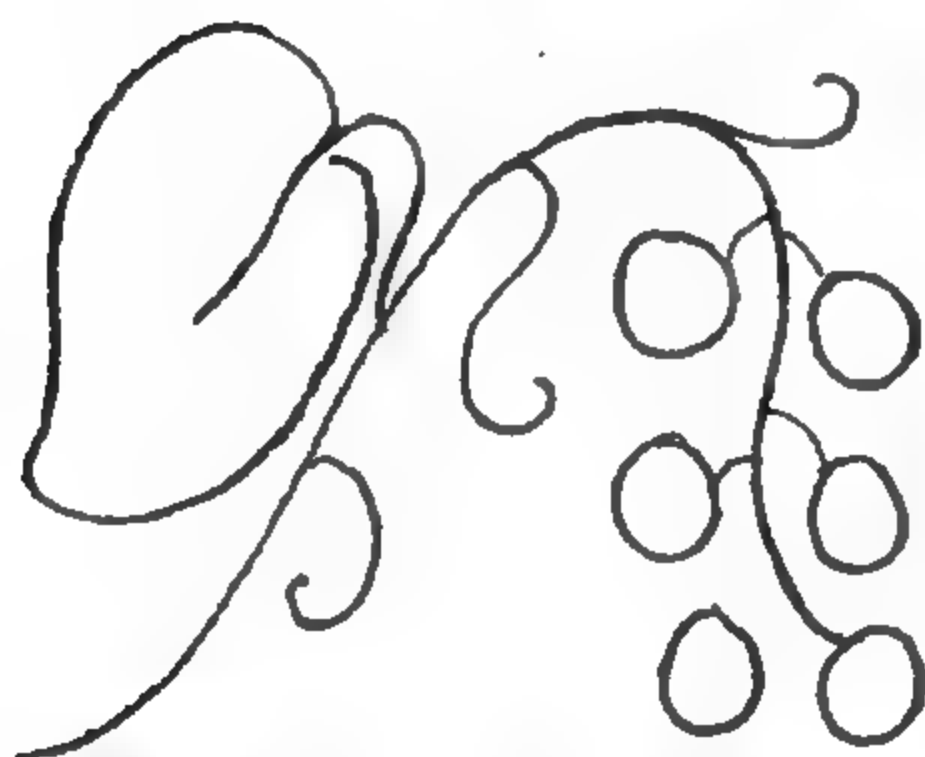
The over-all dimensions of the cover to be embroidered in combinations of canvas stitches depend upon the size of the article. Using graph paper, for like Cross Stitch this kind of work is also geometrically plotted, work out simple designs like these illustrated. The placement and size of them depends upon the full size of the bench or chair. The dark areas in the drawings indicate those portions to be worked in either Double Cross or Two-Sided Cross (see page 39), as these two stitches give a raised and rich texture to the design. Backgrounds are worked in Petit Point. The effect may be further dramatized by using two tones of the same color wool, the darker for the texture stitches, the lighter for the background. The final effect is charming.





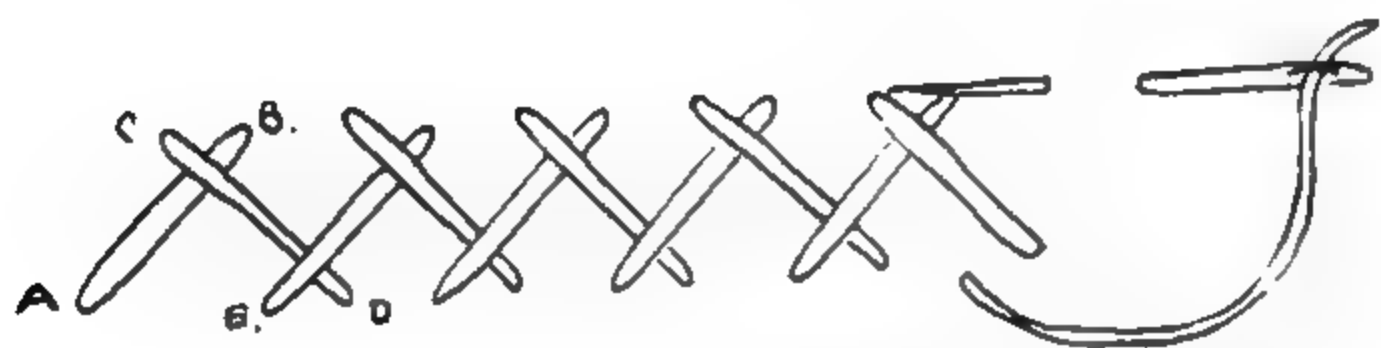
# USE GRAPH PAPER to MAKE YOUR OWN CROSS STITCH DESIGNS. IT'S EASY!

Practically any design may be transformed for use in Cross Stitch Embroidery. Pads of graph paper (already ruled in squares) are obtainable at stationery stores. Get the smallest-size square, as it is more practical to use. A Cross Stitch design is very easily worked when the fabric is so woven that the individual threads may be counted. Each stitch is worked over a square of three or four horizontal and vertical threads, which means that the design need not be drawn or printed on the material. Simply refer to the graph paper design and count threads as you go along. It is really very easy.



The three steps in working out a Cross Stitch design are here shown on actual graph paper. First sketch in the usual rounded lines the design you wish to transform into the geometric pattern necessary for Cross Stitch work. Then go over design, outlining the squares covered by sketch. The final step is fill squares with colors.

# HERRINGBONE STITCH



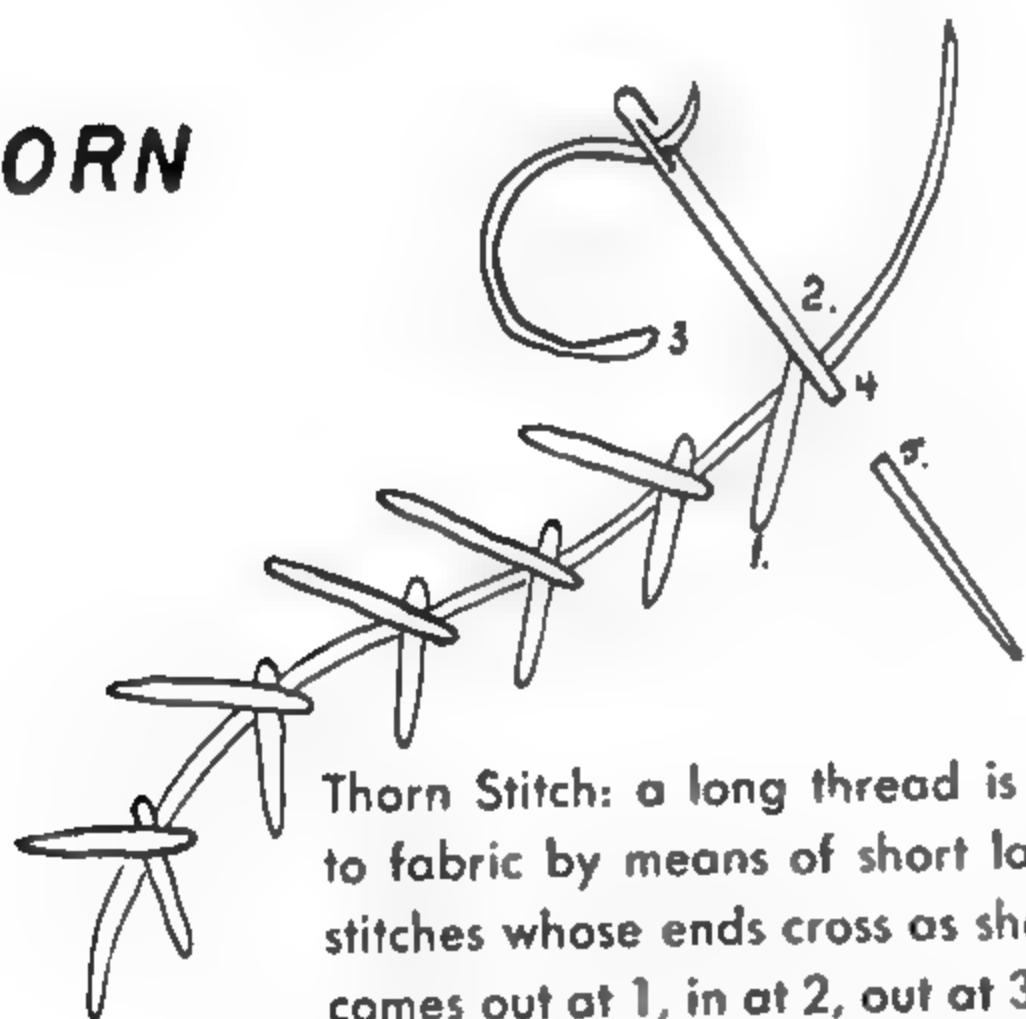
# CHEVRON STITCH



Herringbone Stitch: bring needle out at A, insert at B, out at C, in at D and out again at E to start a new stitch.

Chevron Stitch is more complicated. Follow chart exactly. Out at 1, in at 2, out at 3, in at 4, out at 5, in at 6, out at 7, in at 8 and out at 9. Second stitch is started by bringing needle out at 7 and carrying thread up to top line corresponding to position 4.

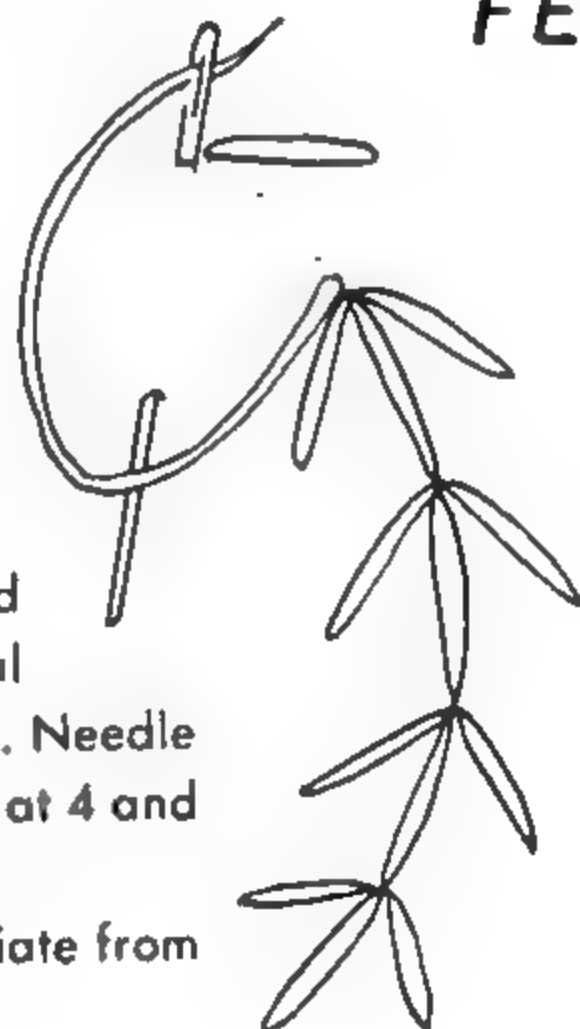
## THORN



Thorn Stitch: a long thread is held to fabric by means of short lateral stitches whose ends cross as shown. Needle comes out at 1, in at 2, out at 3, in at 4 and out at 5.

Fern: three straight stitches all radiate from same central position.

## FERN



## FLAT STITCHES

### DOUBLE BACK STITCH

This may be worked on either the wrong or the right side of the fabric. When worked on the wrong side it becomes a shadow stitch, particularly when used on very fine, or semi-transparent material. The edge of the design is outlined (on the reverse or right side) by a series of Back Stitches while the back of the design has crossed stitches, which renders it opaque and serves to slightly raise it. When worked on the right side of the fabric, the design shows up as a series of crossed stitches which are very effective for lightly filling in petal and leaf areas. See pages 11 and 185 (Shadow work, top).

### FERN AND THORN STITCHES

These are a nice change to use when working slender sprays, thorned stems or trailing tendrils. They are easily worked, as is shown on page 47, and are good stitches for indicating shadows or modeling in leaves, flowers or animals and birds. As a matter of fact, Thorn Stitch belongs to the next type of Flat Stitch, in that its central stem is held down by the crossed thorns.

### HERRINGBONE AND CHEVRON STITCHES

Herringbone (also known as Russian Cross Stitch) and Chevron Stitches may be used as border or filling stitches. Easy to do, they must be absolutely straight and even. Either count the threads in the material to serve as a guide in making these stitches or, with a ruler, carefully but lightly mark guide lines. Both of these stitches are used in smocking as well as in straight embroidering. How to make them is shown on page 47.

### COUCHING

Couching, a loose thread fastened to the surface of the fabric by means of tiny stitches, serves to outline large areas rapidly and effectively. When the loose thread is wool and is couched down with a fine thread of contrasting color, a bold and dramatic

# COUCHING.

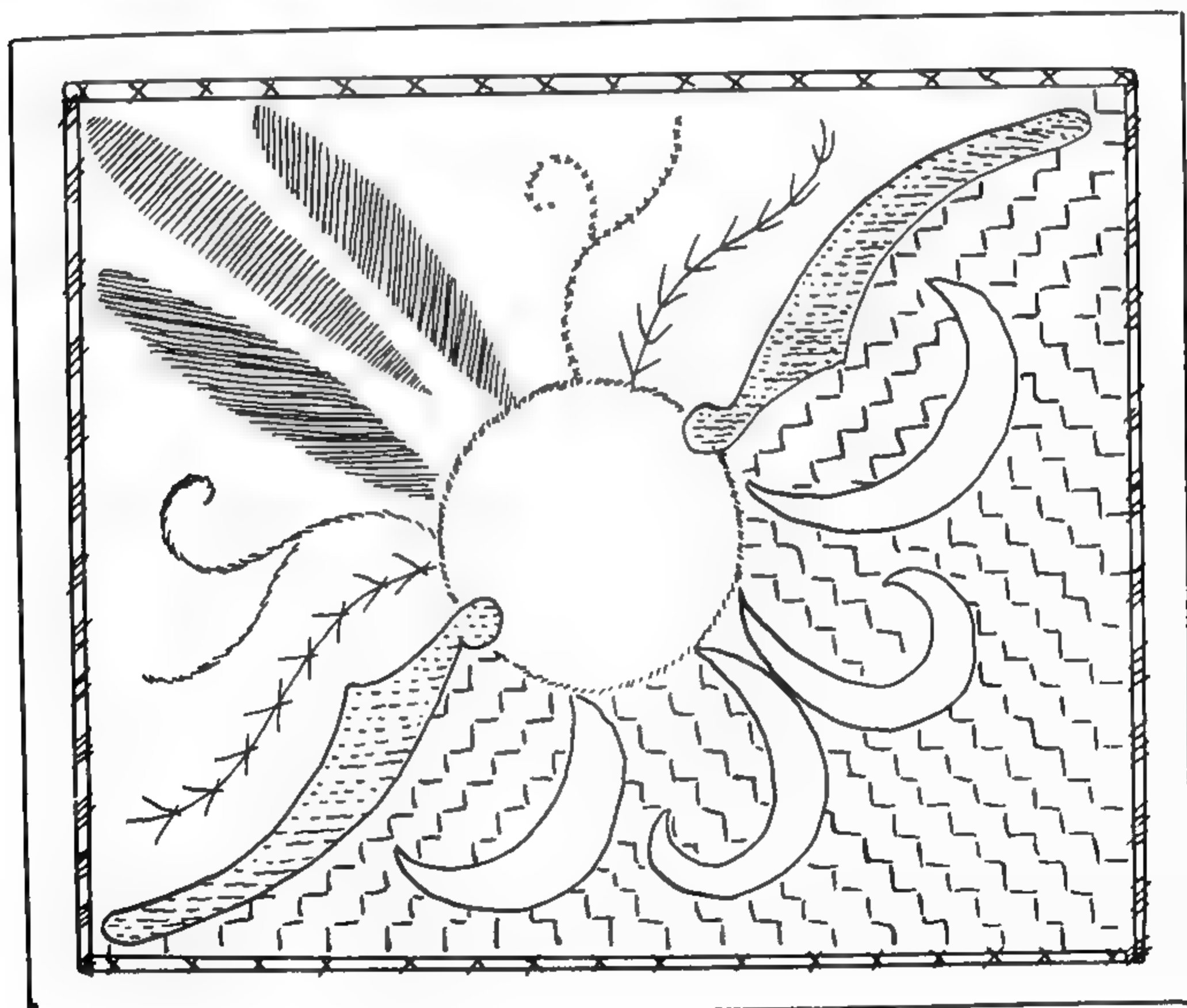


A heavy thread or length of wool, held to surface of material by a series of small angular, crossed or straight stitches is said to be "Couched." Interesting effects are possible, as seen below.



Suggestions for stitches to work the sampler are indicated in sketch.

## **SAMPLER**     *for*     **FLAT STITCHES**



## FLAT STITCHES

line is achieved that, in certain types of embroidery, is extremely good. Couching is actually the taking of a tiny stitch no wider than the thickness of the thread to be held down, at regular intervals. The couching may consist of a series of single stitches or it may be of tiny Cross Stitches, or even longer diagonal ones.

***How to Embroider Words.*** Couching is one of the easiest methods of embroidering a name, a motto, or any written matter on a piece of work. The loose thread is swung along the line of the letters and the tiny couching stitches are put in at those points where necessary to hold it down especially at the turns and twists necessary to form the writing or printing. At the end of each word the main thread is drawn through the fabric to the wrong side, to emerge again at the beginning of the next word.

## PUT VARIETY INTO YOUR EMBROIDERY

So much for the Flat Stitches. All of them are useful and, when carefully and perfectly executed, quite beautiful. At least try each one of them. Having a variety of stitches at one's command opens up the field of embroidery to new and interesting heights. Naturally, not every stitch will be included in each piece of embroidery, but knowing them increases the possibilities inherent in even the smallest piece of work. It is like being able to use an unlimited number of colors when painting a portrait or landscape.

A design for a Sampler of Flat Stitches is given on page 49. There is nothing like actually working the stitches, not only to implant them in one's mind, but also to have them to refer to when planning additional embroideries.

# 3..

## *Linked, Buttonhole and Knotted Stitches*



### LINKED OR CHAIN STITCH

**L**INKED or Chain Stitch is one of the easiest and fastest of stitches to make. Some of the most exquisite embroideries in the world are entirely worked in Chain Stitch for it can suggest the most subtle shading and modeling simply by the direction in which the chain is embroidered. Ancient English ecclesiastical hangings and altar cloths used Chain Stitch with an unequaled virtuosity. Extraordinarily lifelike and vivid facial expressions and the roundness and depth of the drapery of robes characterize these antique embroideries, an achievement due to the adroit use of this very simple stitch.

Unfortunately, Chain Stitch is also the easiest machine-made embroidery stitch; consequently the world has been flooded with distressingly bad and cheap examples of this form of decoration. But that is no reason why Chain Stitch and its many variations should not be an active member of the embroideress's orchestra of stitches. Used with judgment, taste and discretion, Chain Stitch has few equals.

**Simple Chain Stitch.** Simple Chain Stitch consists merely of drawing the thread through the fabric at a desired point, then inserting the needle directly beside where the thread emerged, bringing the point of the needle out a short distance away and



## LINKED, BUTTONHOLE AND KNOTTED STITCHES

swinging the thread around under the tip of needle before drawing it out of the cloth again. When the thread is drawn through snugly, a loop is formed that lies flat on the surface. This is easily seen in the sketch on page 53.

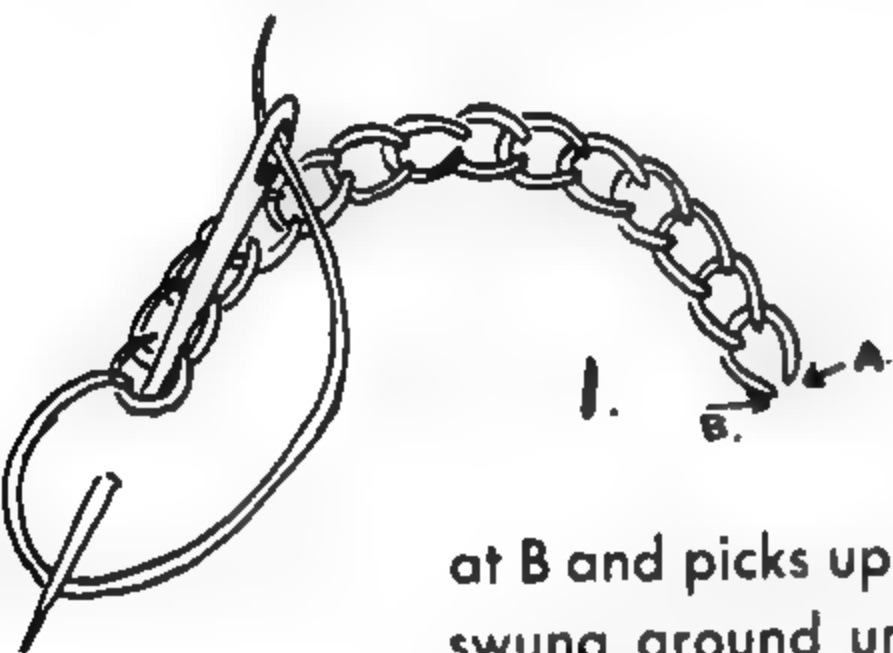
The variations that may be worked with this simple stitch add variety and scope to the work. Combining one or more of them with simple Chain or other stitches not only enhances the finished embroidery, it adds to one's versatility in managing the needle. Chain Stitch variations work up importantly and tempt one with their tremendous possibilities. Used for borders, outlines, open or solid fillings, these stitches are easily mastered.

***Zigzag Chain.*** The first variation is Zigzag Chain, a name which is self-descriptive. Instead of having each link or chain follow directly along a given line, the links are so set that a zigzag line is formed. In order to hold each link in position, the needle pierces the end of each loop as it enters the material to form the next link.

***Open Chain.*** The Open Chain requires two parallel guide lines to work along in order to keep it accurate and even. Notice in the sketch on page 53 how the needle enters the material at a little distance from the first thread rather than close up to it as in ordinary Chain. With the Open Chain the loops must be left a bit slack so that the second time the needle is inserted it may be put in just inside the loop on the opposite side. If the loop is pulled too tight it will destroy the effect of the chain and will pucker the material beneath it.

***Double Chain and Cable Stitch.*** The Double Chain also requires two parallel guide lines for a perfect job. When finished, it looks a bit like closed Feather Stitch, although different in construction. The Double Chain works up very quickly and makes nice borders. How to make it is shown on page 53 as is the construction of Cable Stitch. This stitch is most effective when made with a fairly heavy twisted thread, which throws the stitch into high relief.

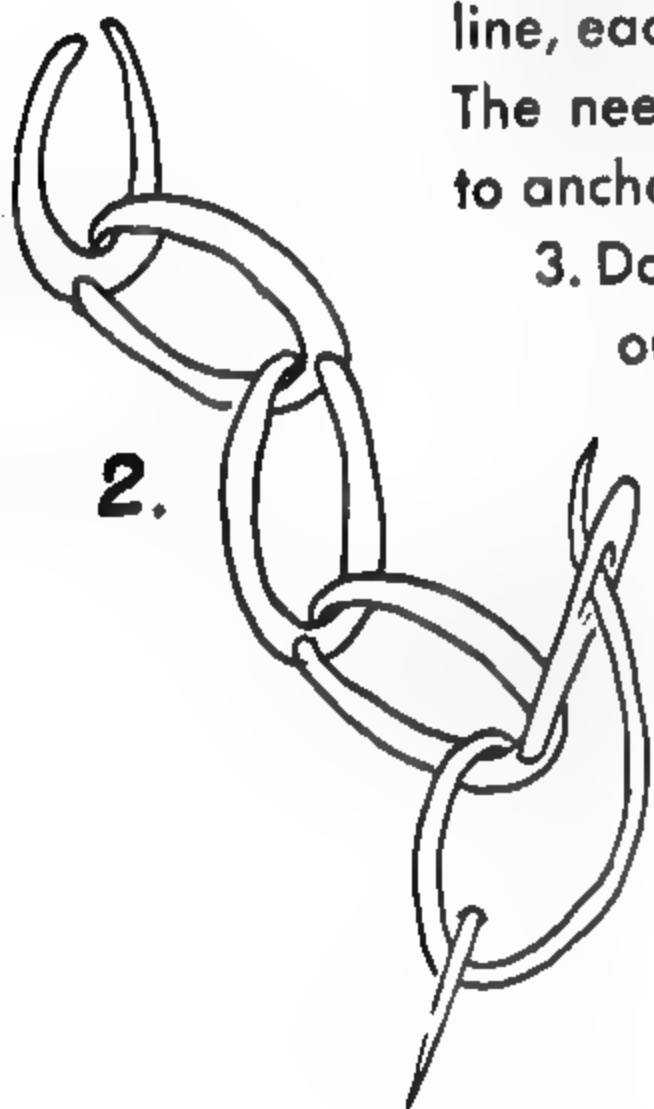
# CHAIN STITCH and VARIATIONS



1.

1. Simple Chain: needle is brought out at A and then inserted close beside it

at B and picks up a small amount of material. The thread is swung around under tip before drawing needle through.

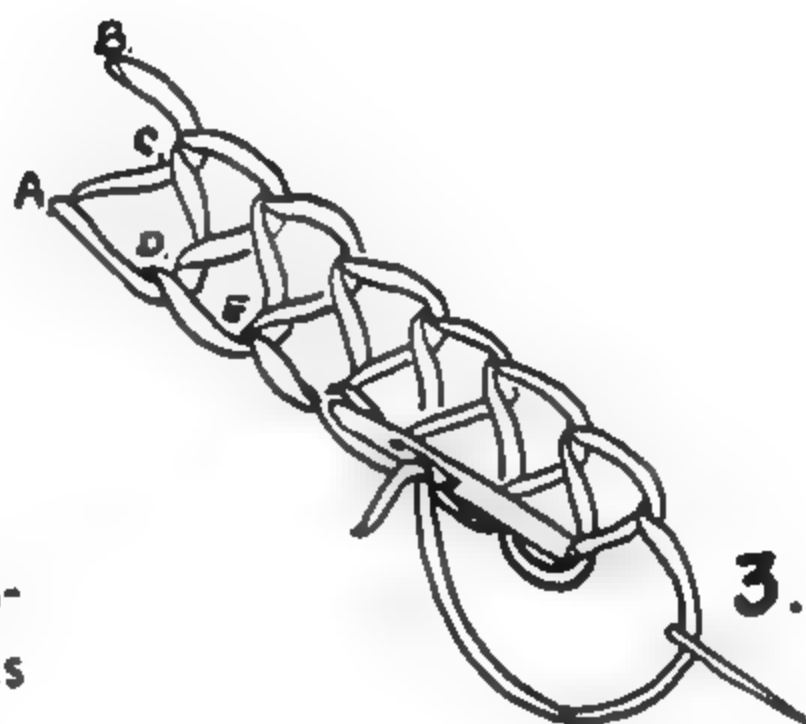


2.

2. Zig-Zag Chain: instead of placing each stitch in a straight line, each is swung diagonally away from preceding stitch. The needle pierces bottom of preceding stitch, as shown, to anchor it in position.

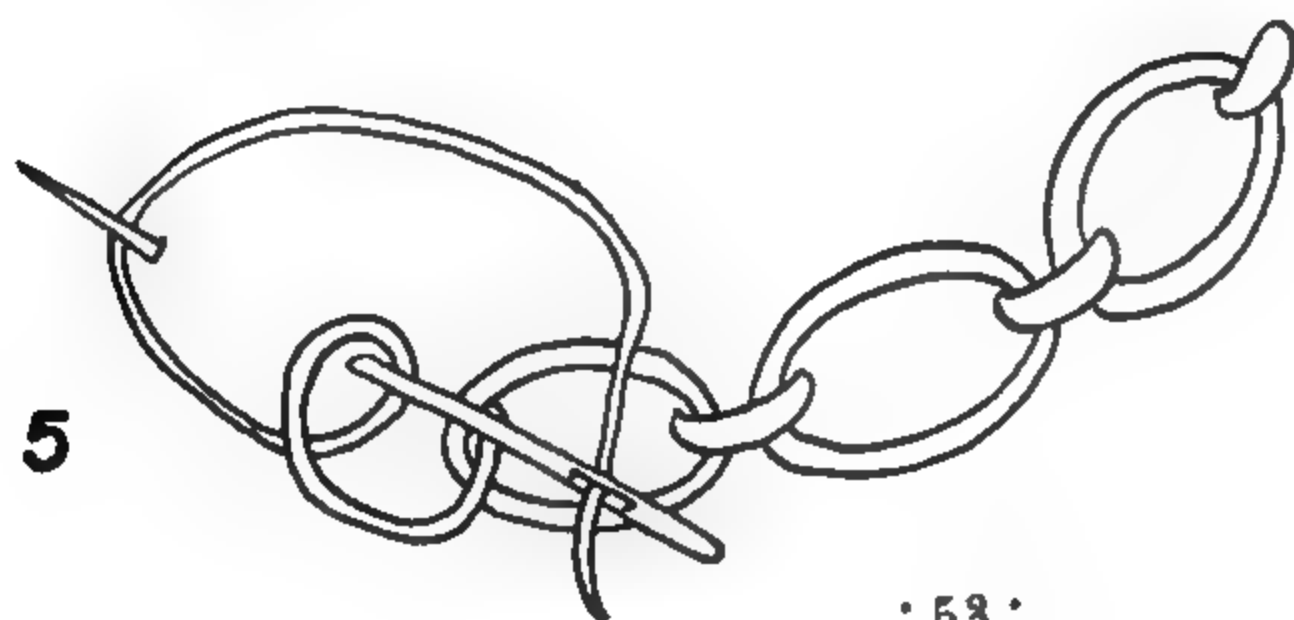
3. Double Chain: needle comes out at A, goes in at B and out at C with thread lying under tip. Draw through and insert at D, bring out at E for second stitch.

The line is worked alternately, right, then left. It is similar to Closed Feather on page 59.

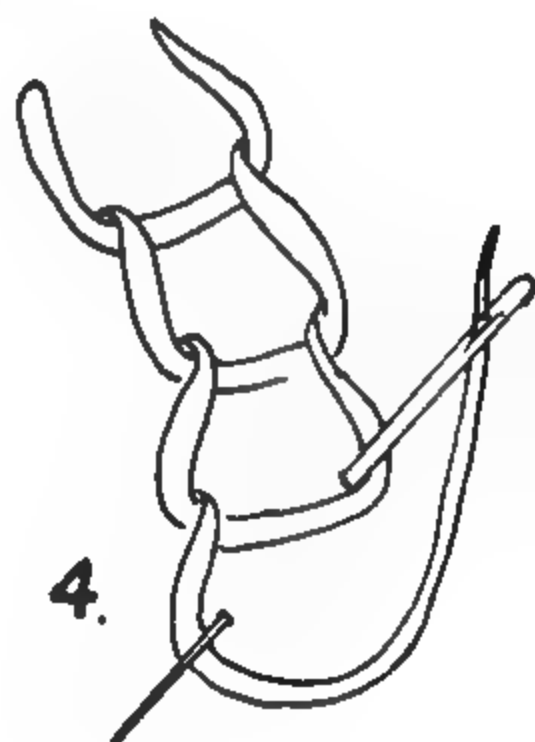


3.

4. Open Chain and, 5, Cable Stitch are worked as shown.



5



4.

***Chequered Chain.*** A two-color chain, called Chequered, is an ordinary Chain Stitch worked with two colors threaded through the same needle. The technique is identical with that of plain chain except for the fact that first one color is worked to make a link, then the second color is worked and so on alternately. The trick to it is this; the first chain or link is made with the white thread only. The dark thread is pulled out from underneath the needle point and allowed to lie on top of it. When the needle is drawn through, a single white link remains, the dark thread having disappeared to the underside of the work. The next link is made with the dark thread, following the same procedure, and the white thread disappears. Study the diagram on page 55 to see the position of the two threads. This Magic Stitch, as it is often called, is fun to do and makes good-looking borders on children's clothes or kitchen curtains and towels.

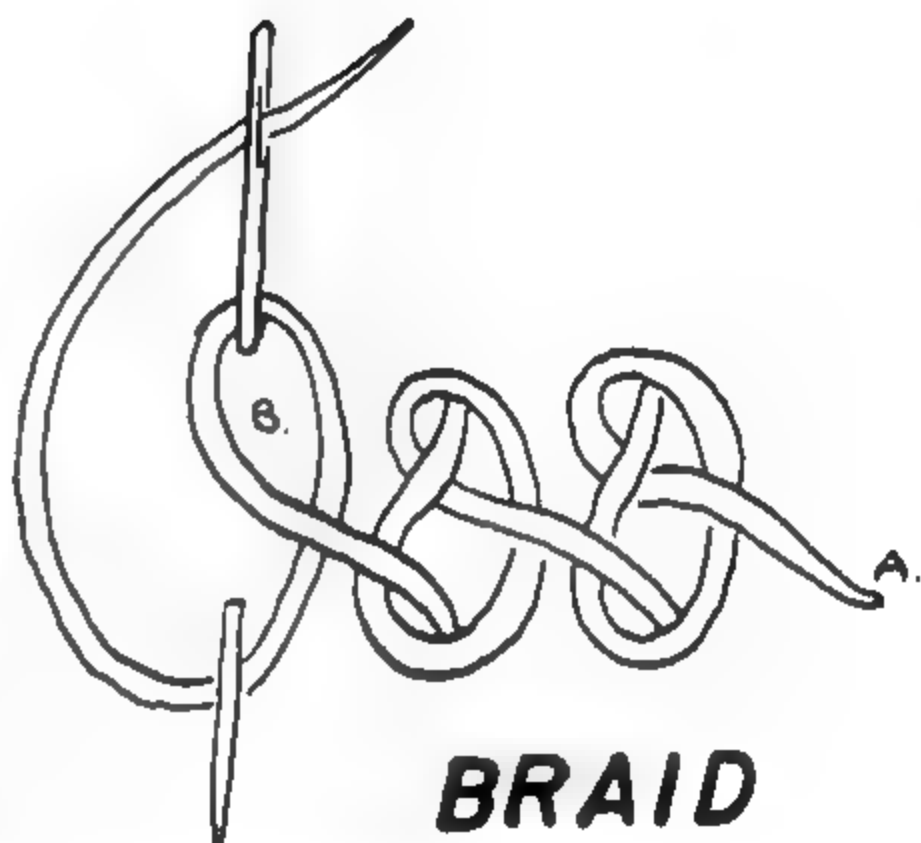
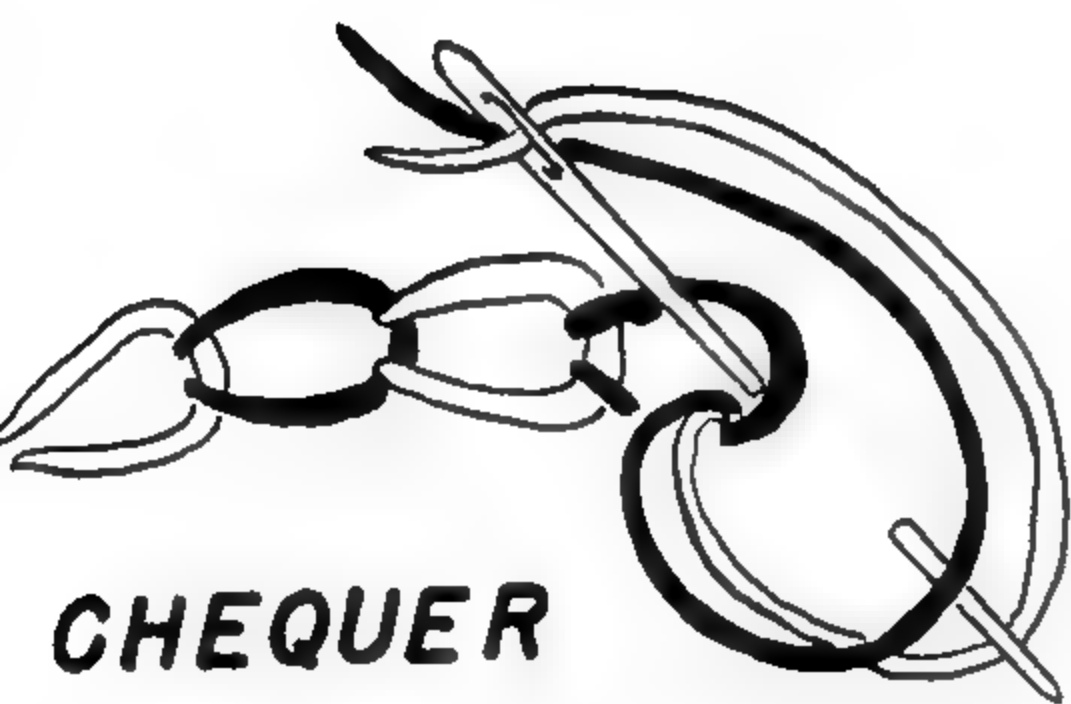
***Braid Stitch.*** Braid Stitch is a bit more complicated in construction but is highly effective when nicely done. It is worked within two parallel lines from right to left and is best done with a firm, twisted thread. The sketches on page 55 show better than words how this stitch is made. When placed close together, a row of Braid Stitch makes a beautiful border or wide scrolling, as it is firm and solid, with definite texture interest. The working of it must never be hurried and the loops must always be snugged down behind the needle before the stitch is completed.

***Broad Chain Stitch.*** Broad Chain Stitch, sometimes called Reverse Chain, is worked backwards. A firm, twisted thread is used and it starts at the top of the line to be embroidered with a short Running Stitch. The needle comes out a short distance below and the thread is drawn through. Then the needle is slipped through the short first stitch (not through the fabric) and is again inserted into the material directly beside the point where the thread emerged. This makes the first chain or link. Second and subsequent links are made by threading the needle through the bottom legs of the preceding link. This makes the

## CHAIN cont'd

### CHEQUER

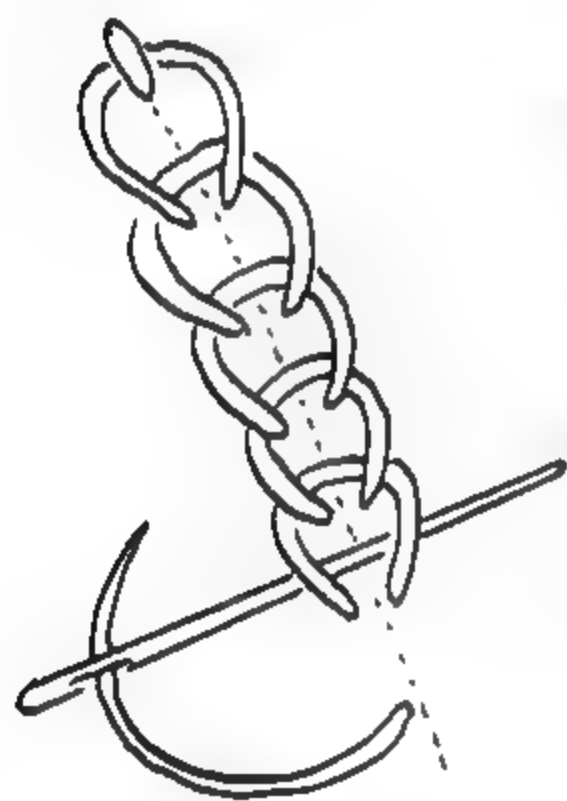
Chequer Chain, or Magic Stitch, uses two colors in one needle and is worked as is plain Chain. The difference, however, is that only one color is used at a time. Make first Chain with white, allowing the second color thread to lie free and on top of needle. Draw both through to complete stitch and the second color disappears to wrong side. Next stitch is made with second color, allowing first to lie free.



### BRAID

Braid Stitch is tricky but beautiful when well worked with a high twist thread. Work from left to right. Bring needle out at A and swing thread to left. Slip needle under then over thread to make coil B. Insert needle as shown but pull coil taut before drawing needle through to complete stitch.

Broad Chain is worked backwards as shown. The needle is slipped behind threads, not into fabric.



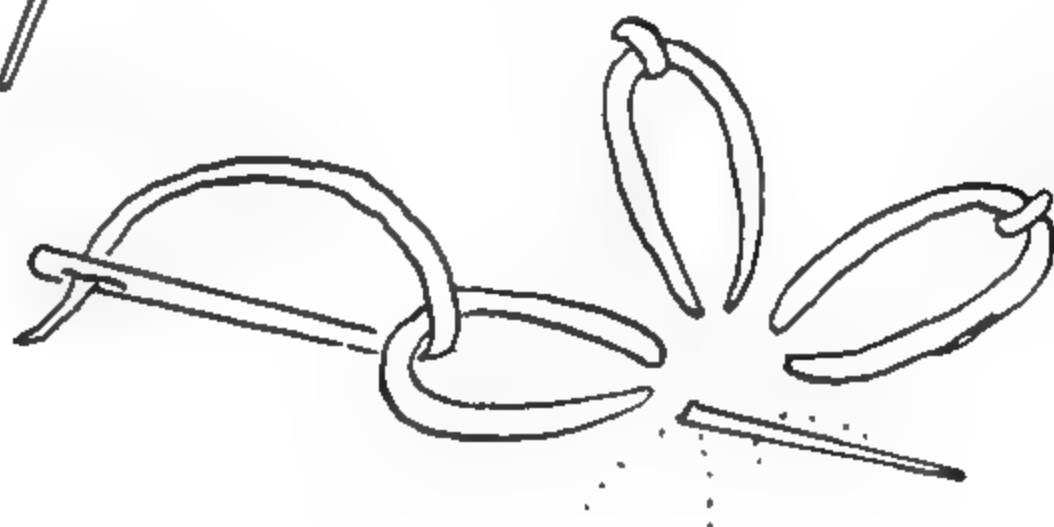
### BROAD

### FLY



Fly and Daisy are detached or single Chain Stitches. Fly has open legs, Daisy closed.

### DAISY



## LINKED, BUTTONHOLE AND KNOTTED STITCHES

chain stand high from the fabric, giving it a sculptured appearance. Do not pull the loops too tightly else the effect will be lost. Check the sketch on page 55 for technique.

***Lazy Daisy and Fly Stitch.*** The most popular chain stitch of all is the ubiquitous Lazy Daisy. This is a detached Chain Stitch, known and used by practically everyone who has ever handled an embroidery needle. The top loop of the chain is held down by a minute stitch. Arranged in a circle, a group of them becomes a dainty flower, which is the way most people seem to use this pretty little stitch. It sometimes appears as leaves, but how many put it to any other use?

As a filling stitch it produces a light lacy effect. On the other hand, used in reverse (that is, the tiny stitches at the center of the circle with the links radiating out), a different looking flower is produced.

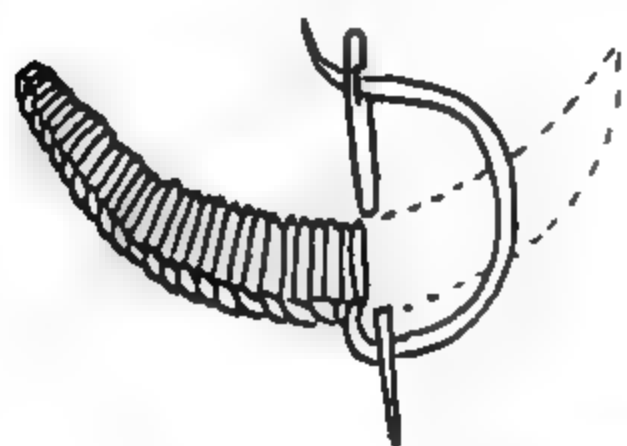
When the legs of the Lazy Daisy are set apart, the result is Fly Stitch, which is highly effective used in borders or for filling large areas.

The two ways of making this detached Chain Stitch, and styles of using them, are shown on page 55.

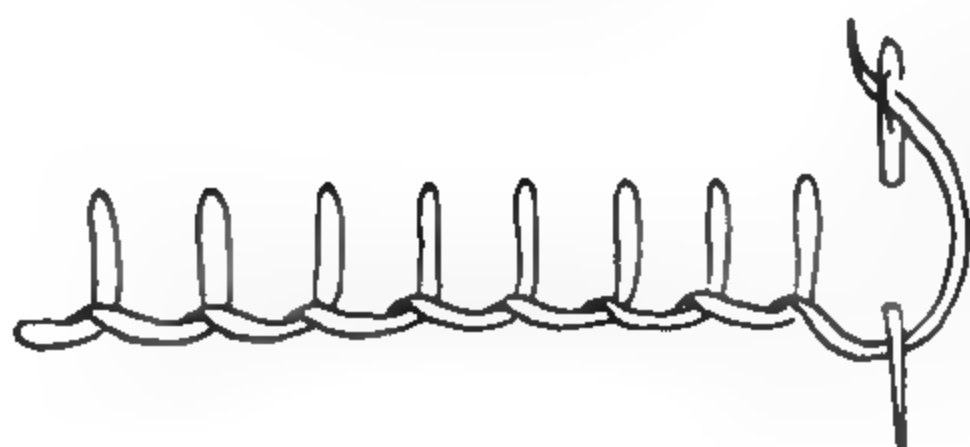
## BLANKET AND BUTTONHOLE STITCHES

Blanket or Buttonhole Stitches are so familiar, are so widely used in one or two ways only, that one is apt to overlook the many other decorative possibilities they hold. In essence they are identical; in effect different only because of spacing. Buttonhole Stitch, like Satin Stitch, is set close together to form a solid line; Blanket Stitch is spaced to give an open, airy effect. The technique for both is the same in that the needle is inserted and emerges a short distance beyond, and the thread is then looped around the point of the needle before it is drawn all the way through. That looping of the thread gives the stitches their characteristic heading. Both stitches are worked from left to right.

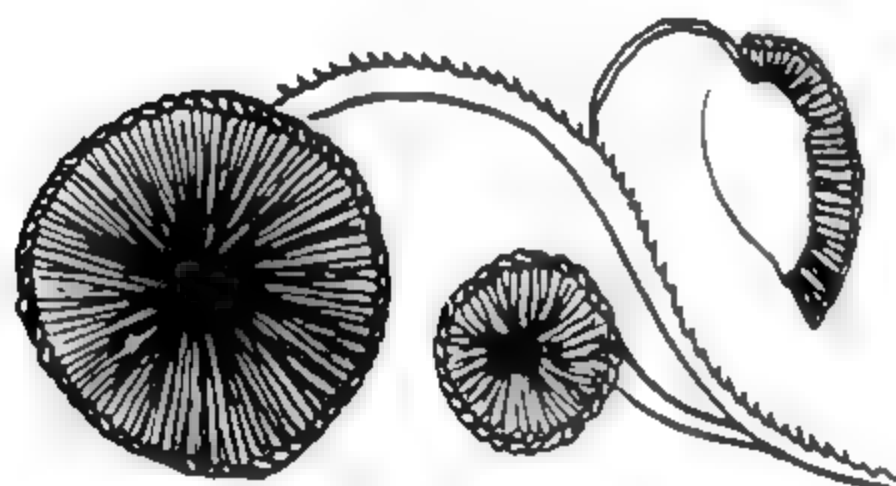
# BUTTONHOLE



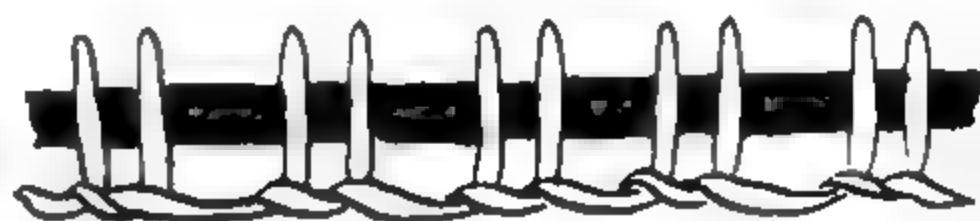
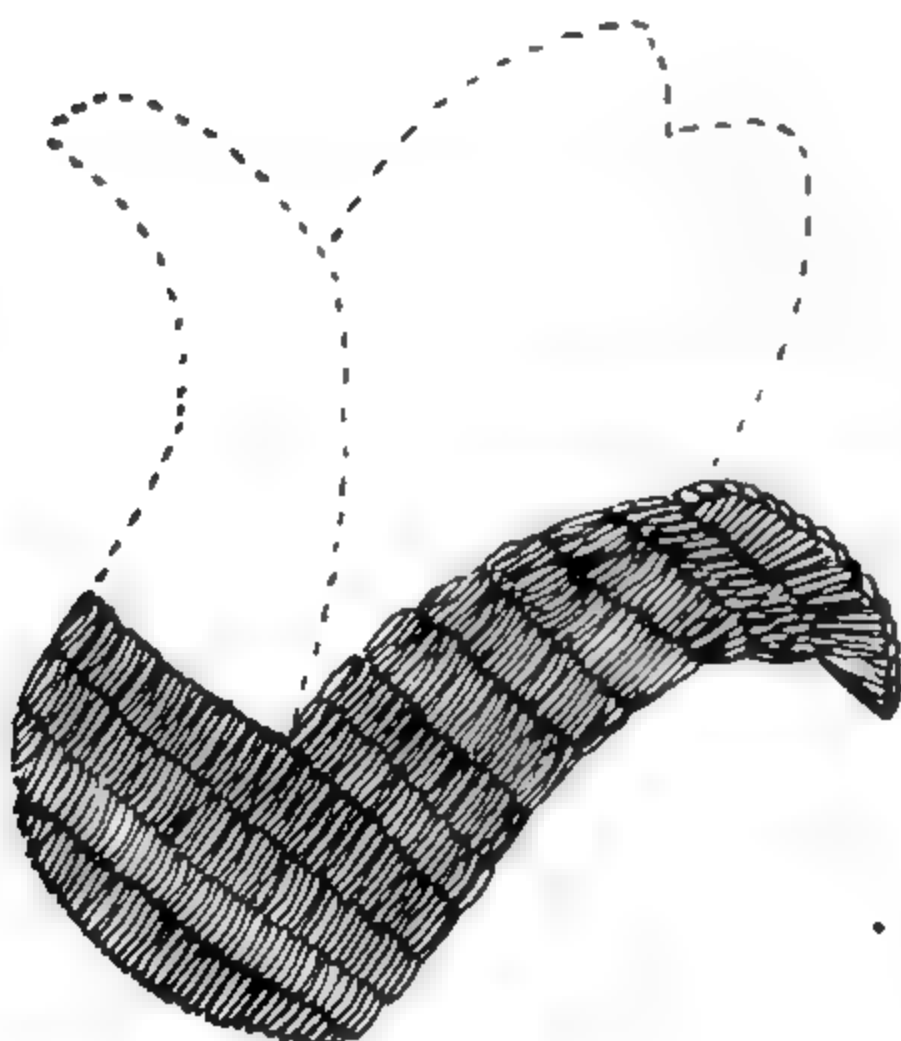
# BLANKET



Buttonhole and Blanket Stitches are identical in technique. It is the spacing which identifies them; laid closely, it's Buttonhole, when spaced, it's Blanket. The angle of the upright stitches may be varied considerably to make interesting borders as seen below.



Buttonhole may be effectively used for small flowers and leaf edgings. Buttonhole shading is worked solidly and covers edge of preceding row.



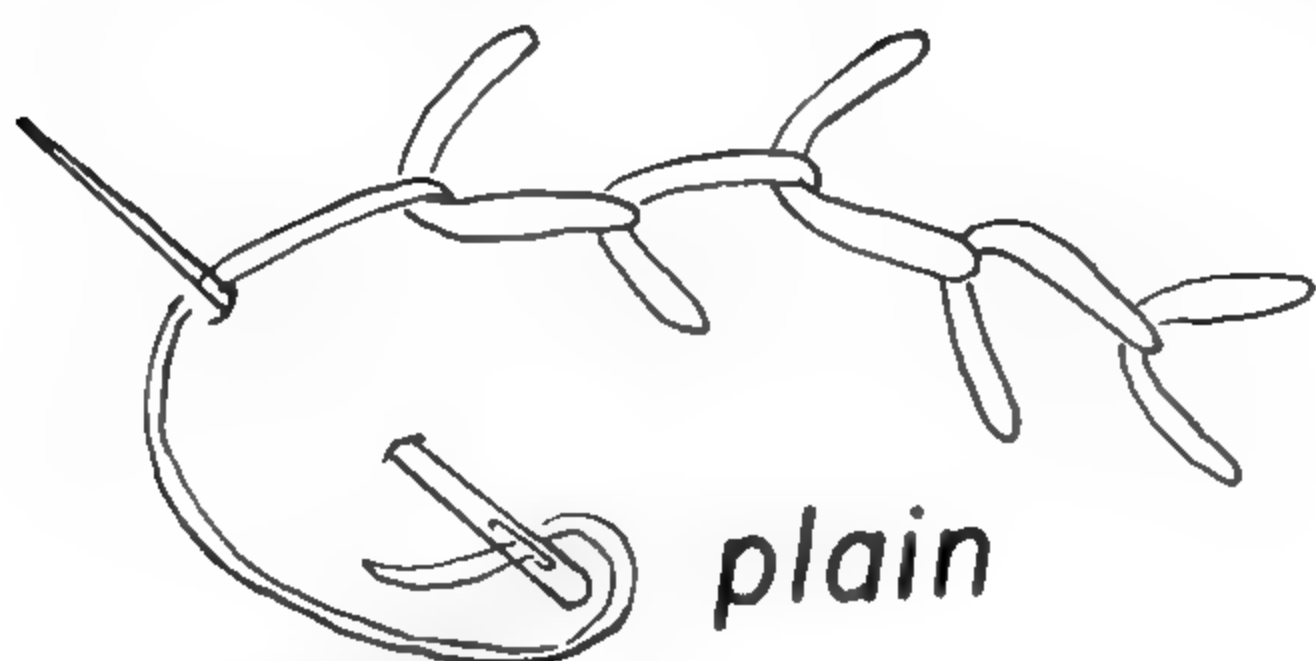


**How to Use Buttonhole Stitch.** Buttonhole Stitch is too often used exclusively for scalloped borders. Small flowers look delightful when done in this stitch. Shaded colors, solidly worked in Buttonhole Stitch as shown on page 57, produce a rich blending that gives depth and character to a piece of work.

**How to Use Blanket Stitch.** When used openly, with spaces between each stitch, the Buttonhole or Blanket Stitch, as it then becomes known, offers an infinite variety of border possibilities; some of which are shown on page 57. New effects are achieved by doing these borders in two colors. Borders, however, are not the sole use of Blanket Stitch. Its many variations in placement and size makes it an excellent and rapidly worked stitch for filling leaf and flower petals. It is also good used for background areas wherein it can suggest height and depth merely by the closeness or spacing of the individual stitches. In picture embroidery, foliage and shrubbery are interestingly suggested by the many ways Blanket Stitch can be spaced and set. Its possibilities are legion, limited only by the judgment and imagination of the worker.

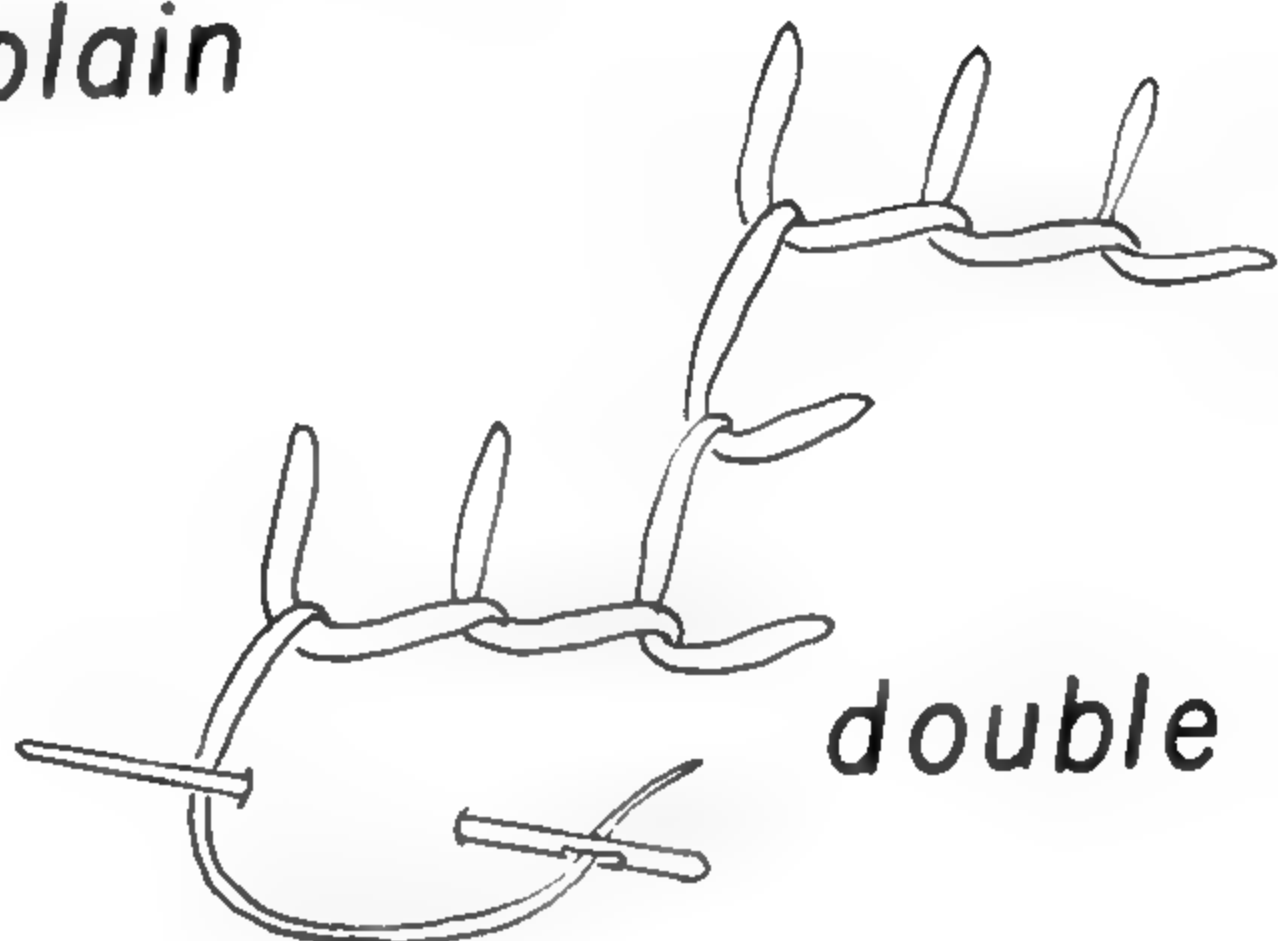
**Feather Stitch.** Feather Stitch, plain, double or closed, is nothing more nor less than a Buttonhole Stitch worked at an angle, first on the right and then on the left, alternately. Too often it is used exclusively for the delicate decoration of infants' clothing or as part of the display of stitchery that embellishes smocking. Groups of Feather Stitches suggest stalks of wheat, Christmas tree boughs, bird's tail feathers. Used in single rows or geometric patterns, Feather Stitch becomes a delicate tracery over the surface, pussy-willow whips, thorned stems. Then, of course, its very name implies the first impression gained from it. In construction, shown on page 59, Feather Stitch, like its two variations, is an easy stitch rapidly made. The pitfall concerning it is that, too often, one is inclined to make it too large or to be careless in its execution.

# FEATHER STITCHES



**closed**

**plain**

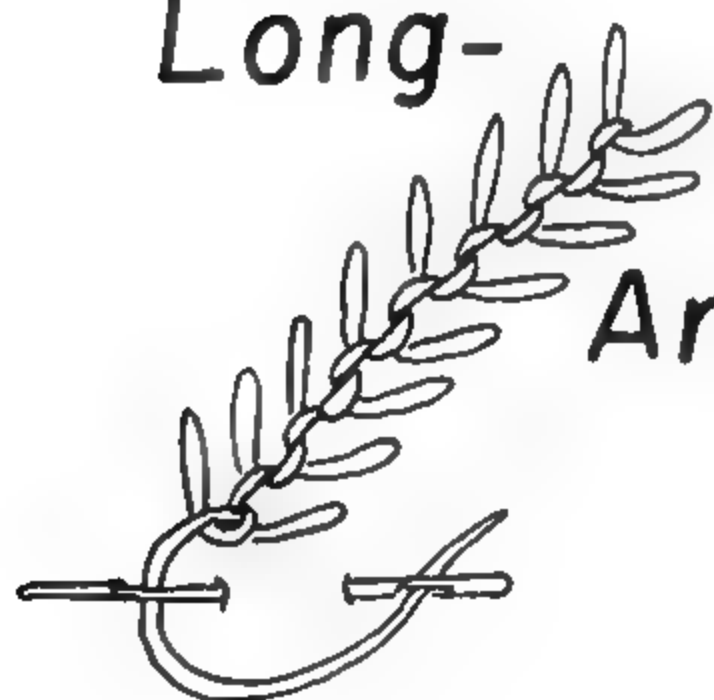


**double**

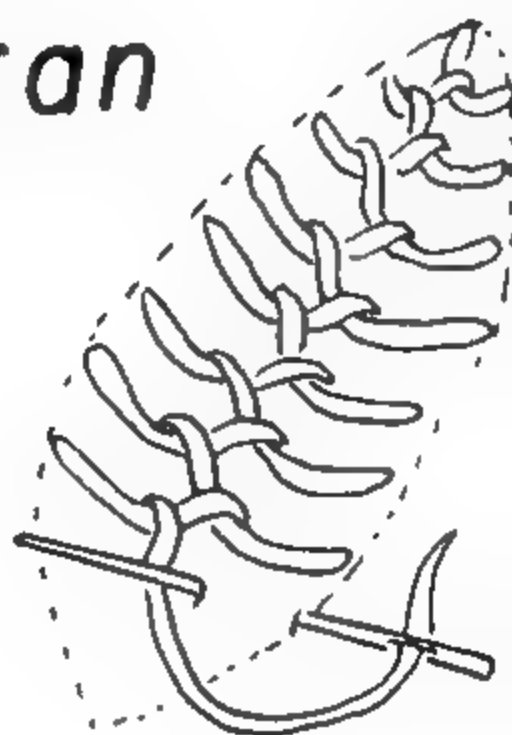
The working of the various forms of Feather Stitch are, as shown in the illustrations, very easy. The characteristic appearance is determined by the alternate working of the stitches, first on one side, then on the other. All are begun on the right side and worked over toward the left.

**Long-**

**Cretan**



**Armed**

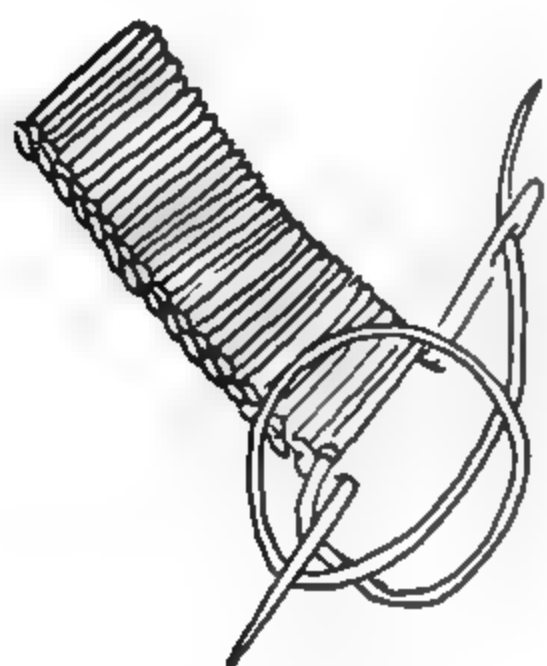


***Cretan Stitch and Long-Armed Feather Stitch.*** Cretan Stitch uses the same alternate working of each side. The thread is always swung around beneath the tip of the needle as in Buttonhole Stitch. The effect of the stitch is considerably changed by the amount of cloth picked up by the needle. This is easily seen in the sketch on page 59, which also shows another form of Cretan Stitch called Long-armed Feather Stitch. While the former makes an excellent filling for petals that is highlighted by its plaited center, Long-armed Feather Stitch makes distinguished borders having an equally interesting raised center vein. Both of these stitches may be worked close or spaced, depending upon the effect desired. In either case they have more distinction when a twisted thread is used rather than floss.

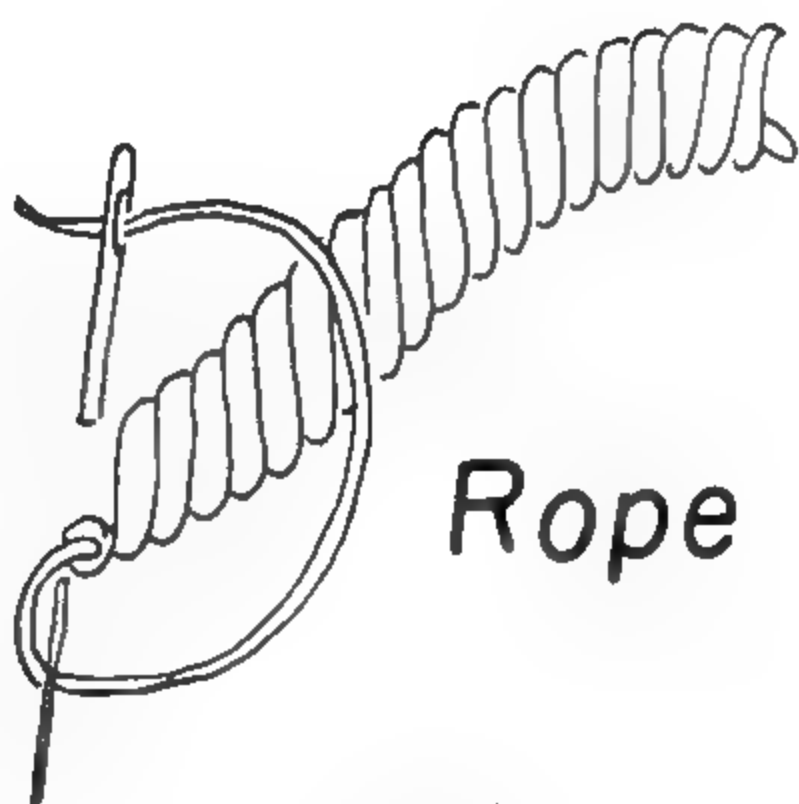
***Rope Stitch.*** For curved or scrolled stems of some thickness, Rope Stitch offers a nice change. It looks like slanting Satin Stitch when finished with its lower edge slightly raised. It is worked from right to left and always at a slant between two parallel lines. The buttonhole technique of looping the thread under the tip of the needle is used and each stitch is laid close to the one beside it so that the resulting knots of the looped thread are hidden. The method of working is really Buttonhole Stitch backwards, shown on page 61, as the work progresses from right to left. Scrolled borders and arabesques are quite beautiful when done in this solid stitch.

***Tailor's Buttonhole Stitch.*** Last but not least in the Buttonhole category is Tailor's Buttonhole Stitch. The initial step is exactly that of regular Buttonhole, in which the needle picks up a certain amount of material and the thread is swung from left to right below the tip of the needle. An additional step is taken at this point. Before pulling the needle through, another loop is added with the thread from near the eye of the needle, which is swung down from right to left beneath the needle tip. Then the needle is drawn through in a downward direction through the two loops and the resulting knot is drawn up tight and close.

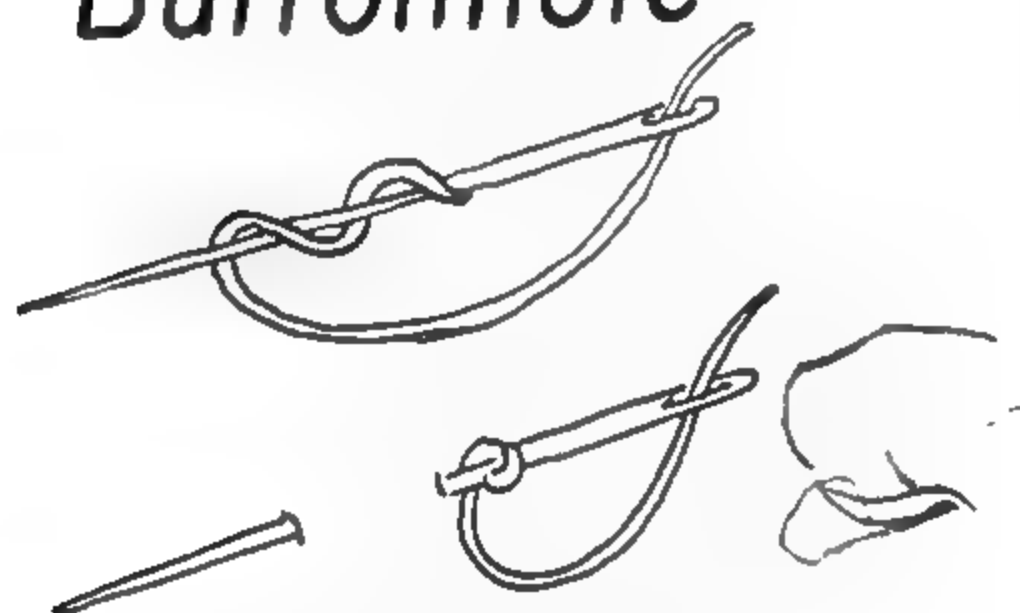
# ROPE and KNOT STITCHES



Tailor's  
Buttonhole



Rope



French Knot



Bullion



Knot Stitch



Double  
Knot

A study of the individual sketches will quickly show the working techniques necessary to make the above stitches.

All of them look best when worked with a high twist thread which shows up their characteristic appearance. A soft thread or floss tends to blur and merge, which, while very desirable for stitches like Satin, detracts from the quality and individuality of these Knotted Stitches.

Tailor's Buttonhole gives a higher heading or heading along the edge of the stitch which, in the case of real buttonholes, strengthens the work. In embroidery, this higher heading adds attention to the motif. A study of the sketch on page 61 shows how the two loops lie under the needle before the stitch is completed.

## KNOTTED STITCHES

**French Knot.** The Knotted Stitches are usually accent points in a design, the most familiar one being the French Knot. There is a bit of a trick in the making of a perfect Knot. The thread is drawn out through the fabric and then the needle is held close to its point of exit. The thread is then twisted around the needle two or three times, each twist being drawn tight on the needle. The trick to this stitch is to keep those twists tight so that when the stitch is completed the result will look like a bead on the surface. One way to accomplish that is to hold them down with the left thumbnail while inserting the tip of the needle into the cloth just beyond them. The other way is to keep the twists tight by holding the thread taut between the left thumb and forefinger. Either works perfectly. Making a perfect French Knot is a knack that comes with a little practice.)

**Bullion Knot.** (When five or more twists are put on the needle we have the making of a Bullion Knot. The difference in making this knot lies in the fact that the needle is not drawn out of the fabric as it was with the French Knot. The needle picks up the material covering the amount of space desired for the span of the Bullion Knot. The thread is then twisted around the end of the needle a required number of times, as shown on page 61. By then drawing the needle through, a tiny twisted rope appears and is secured to the surface. Keep the left thumb on the coils until knot is completely made, to avoid loosening of the twists. When these are placed in clusters the result is a charmingly different type of embroidered flower. Bullion Knot is used a great deal in modern French embroidery for baby's things and lingerie.)



Modern embroidered self-portrait, worked mostly in Bullion Stitch, by Mariska Karasz. In tones of gold, yellow and brown on mustard-colored burlap, it is accented by the coral headband worked in Raised Stem Stitch.



## LINKED, BUTTONHOLE AND KNOTTED STITCHES

**Knot Stitch.** Snail Trail, or Knot Stitch, makes a series of simple knots connected with each other on the surface of the fabric. It is an attractive outline stitch, the effect of which may be varied considerably by the spacing between the knots. By placing the knots quite close together, a tightly beaded appearance is achieved. When lines of Knot Stitch are set close together, an interesting knotted surface filling results. The dovetailing of the rows to get that effect is shown on page 61. Having perfected the technique of this stitch, do not be surprised if, when looking at your work, someone comments on how nicely you have made that Coral Stitch. They are right and so are you. That is just another name for this quickly made stitch.

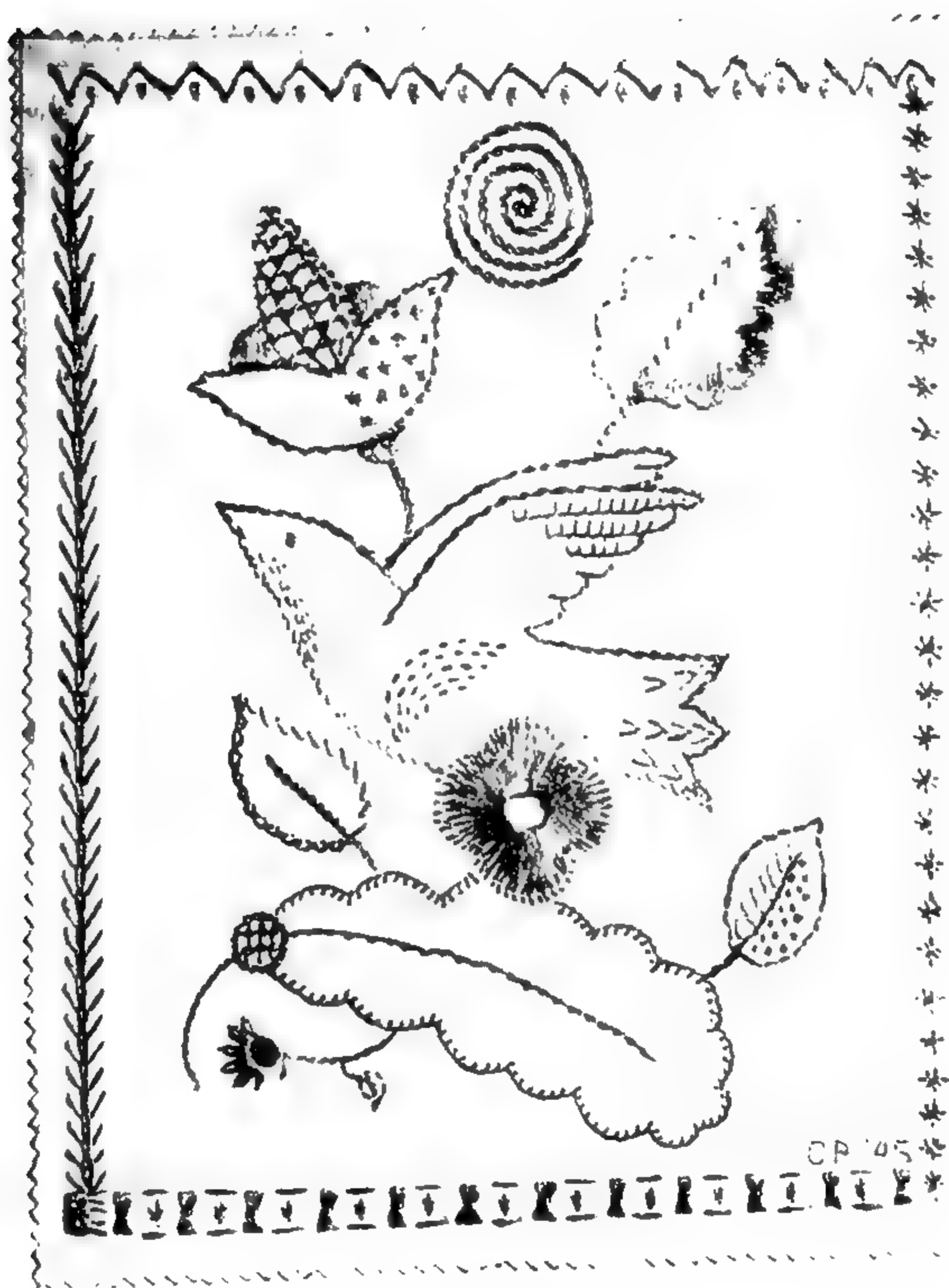
**Double Knot Stitch.** The size of the knot described above may be increased to get a bolder, higher standing line. When done as indicated on page 61, this Double Knot, or German Knot Stitch, serves to outline borders and large areas in an interesting fashion. When an outline of any considerable length is to be worked with this stitch, variety can be introduced by the use of a second color or a lighter or darker shade of the same color. To do this, one works a group of five double knots with the original color. The next group of five (or however many one chooses to make) is worked with the secondary color. By alternating the colors the outline is highlighted and dramatized.

## HOW TO "SAMPLE" STITCHES

All of the stitches in this, and in the preceding chapters, are simple stitches: simple to execute after having mastered the technique of each, and simple in that each is an individual stitch relying solely upon itself for its finished beauty. To explore the vast scope of these stitches is a fascinating and challenging thing. Some idea of their possibilities is indicated in the worked picture-sampler on page 65. Measuring 7" x 9" it is entirely worked in china blue floss on a coarse cotton.

# SAMPLER USING 20 STITCHES

*China Blue Floss on White Cotton*



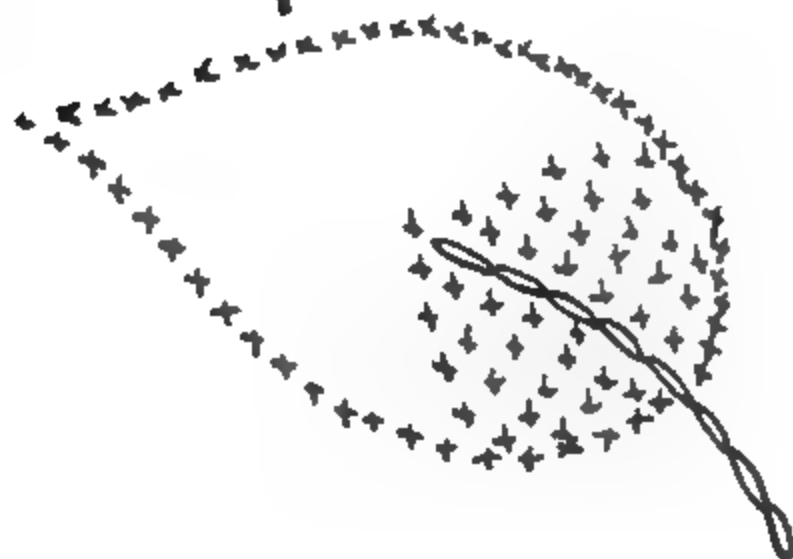
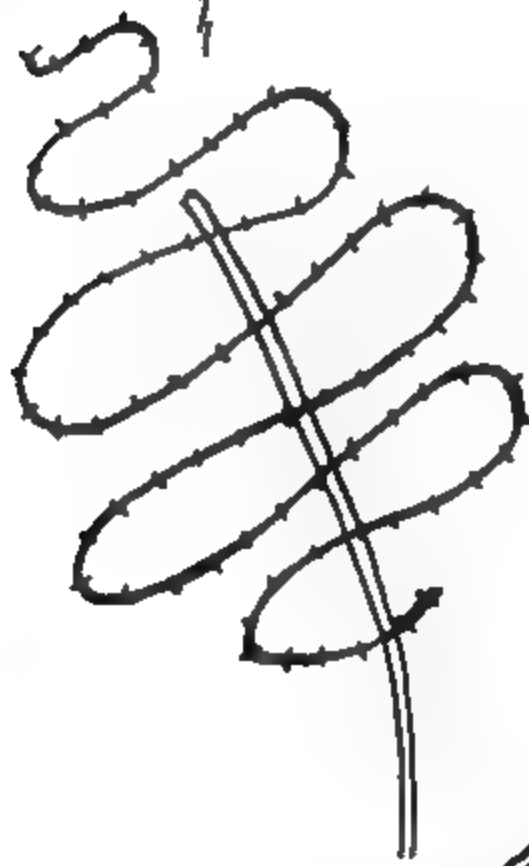
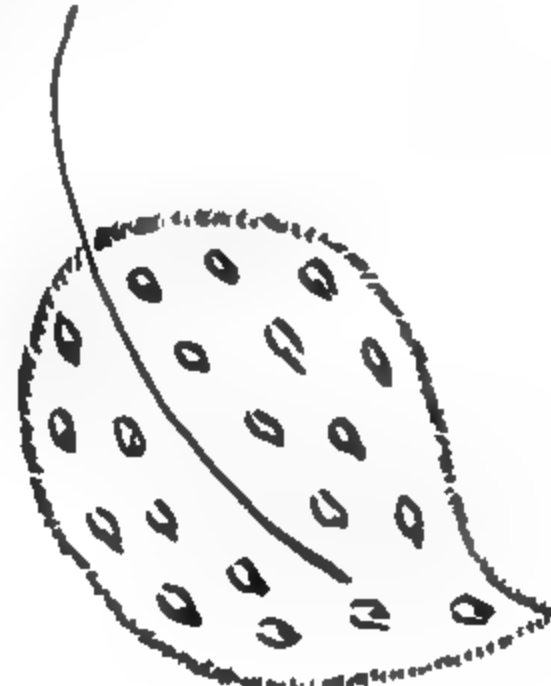
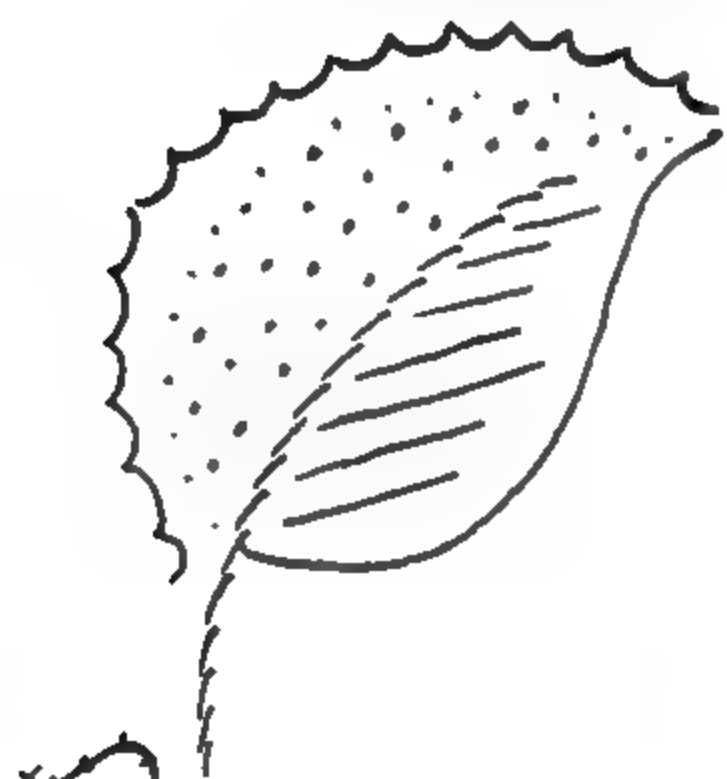
**Using a Repetitive Design.** Another method of "sampling" the fifty odd stitches of these first three chapters is to select a repetitive design, such as a curving spray of leaves. Each leaf is identical in size and shape yet the finished work becomes extraordinarily interesting by virtue of the variety and interest attained through the adroit use of many stitches. As an exercise in imagination as well as of skilled fingers, this type of sampler is so much fun to do that one can scarcely put it down until the work is completed. As an example of the possibilities entailed, examine the design on page 67.

Used as a border around the hem of an apron, the original spray of four leaves was repeated six times, giving twenty-four individual but similarly shaped areas to be coped with. How would you work it out? Take a piece of paper and a pencil and jot down the stitches and how you would use them to get the best effect. Roughly sketch the spray of leaves, as many times as you intend to use it on an apron or a tea cloth. Then indicate on each leaf, with rough strokes of the pencil, the different stitches you think would be most effective.

Remember, in doing this, that the balance of solid stitches against light and open stitches is what contributes largely to the effectiveness of the finished work. The original apron was of pale pink percale worked in darker pink floss. About two yards around, the material was shirred into a wide waistband that ended in long streamers. A "Sunday" or "Church Supper" apron, it never fails to evoke praise and interest. Yet, the amount of time it took to make was relatively short. Individual sprays of this same design are smartly used as corner motifs on tailored muslin or organdie curtains, table cloths and pillow slips. Running sprays, that is, the individual four-leaf unit used repetitively, work up beautifully on percale or muslin under-ruffles or flounces for beds and cribs.

Playing with the stitches in the above fashion will give a far better concept of their potentialities than a hundred written paragraphs. So much of the effectiveness of embroidery lies in the balance of one stitch against another. Since richness and

# LEAF SPRAYS OFFER VARIETY for SAMPLING STITCHES



## LINKED, BUTTONHOLE AND KNOTTED STITCHES

surface beauty are the reasons why one embroiders anything, to confine one's self to but a few stitches is like trying to paint the brilliance of an autumn landscape with but two or three colors or shades. Experiment. Try out different effects. You have the skill. It but needs courage and latent imagination brought into active play.

## WORKING ALL-OVER PATTERNS

Take a long step forward and work some all-over patterns!

So far, the simple stitches examined and analyzed have been talked of chiefly in terms of leaves, flowers, stems, animals, birds, etc. Conditioned as we are and have been by the ordinary usage of embroidery, in the last twenty years, we immediately visualize those motifs as making up a design for a relatively confined area. The all-over embroidered design, for wearing apparel, has long been out of fashion. There are a number of reasons for that change. The chief reason, perhaps, being that we no longer have the time to spend on covering any appreciable amount of yardage with embroidery. That is to be regretted, for the most beautifully designed and printed fabric can seldom equal the loveliness of a finely embroidered one.

During the sixteenth, seventeenth and eighteenth centuries, embroidery was the chief means of endowing beautiful fabrics with increased beauty and luxuriousness. Entire gowns, and they were voluminous in those days, were covered with the finest embroidery. Jackets, caps, sandals, bags and gloves were also decorated with colored silk and gold and silver threads. We still wear and carry similar articles and while our daytime careers preclude the appropriate use of delicately embroidered accessories, evening clothes present the perfect opportunity and background for exquisite stitchery.

***A Jacket to Embroider.*** The jacket shown on page 69 was made in either the late sixteenth or early seventeenth century. Put a full, black velvet skirt underneath it and it is today's evening



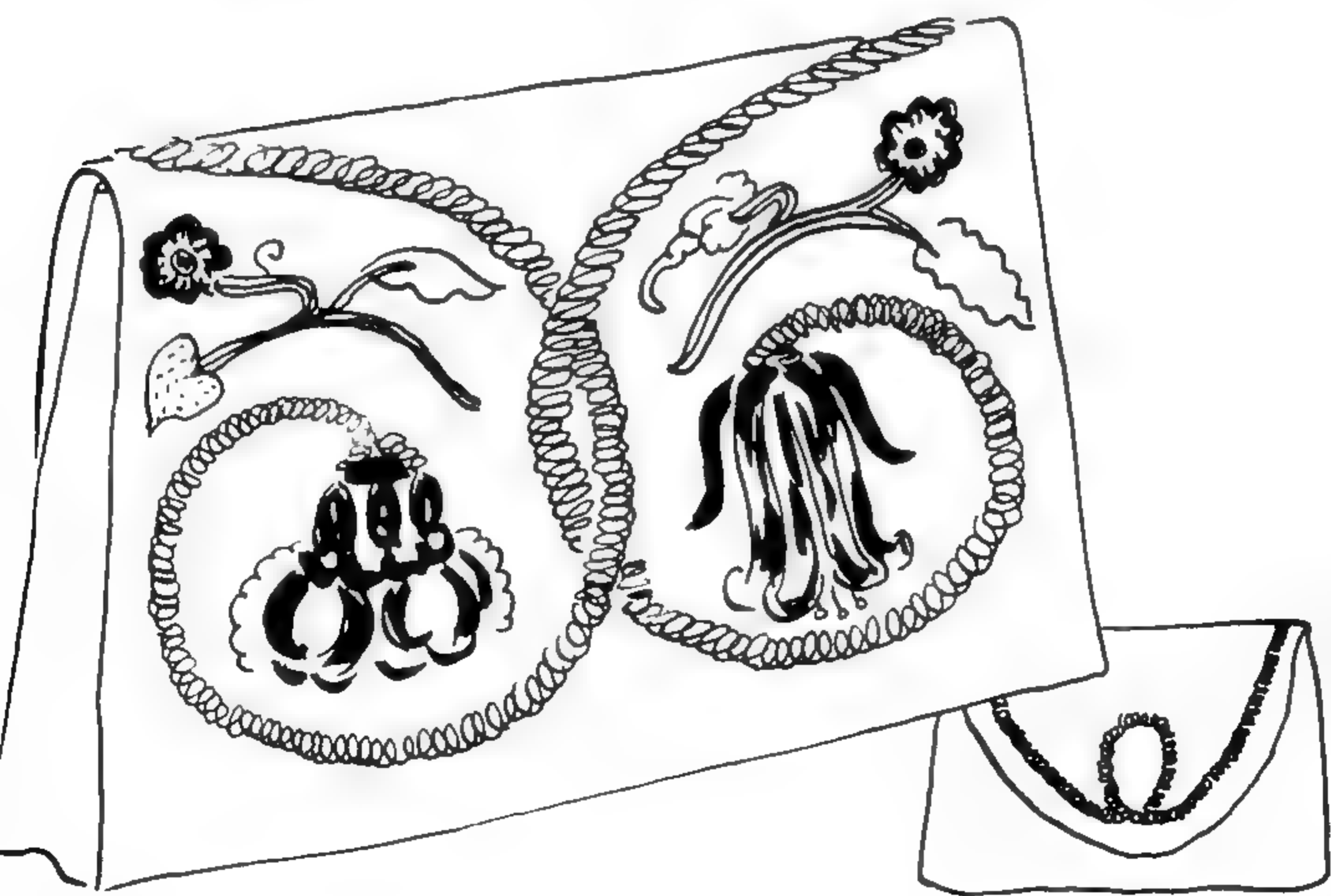
Metropolitan Museum of Art

An early seventeenth-century English jacket of linen embroidered in silver-gilt for the scrolling and colored silks for the rest of the design. It would need little change for modern use.



# ANTIQUE EMBROIDERY *inspires* MODERN EVENING BAG

A simple, flat envelope purse becomes a treasured piece of beauty when it is decorated with brilliant embroidery. The design for the bag below was directly inspired by the XVIIIth century English embroideries. Their bold scrolling, terminating by framing flower motifs worked in vivid colors, is dramatically lovely. Braid Stitch (see page 55), an intricate and effective surface stitch, was generally used for the climbing scrolls. It may be equally as well used here worked in a high twist thread. Or, if a gold or silver thread is desired for the scroll, try Interlaced Band (see page 25). The flower motifs need bear no close relationship to actual flowers. They are simply an excuse to introduce a variety of lovely colors into the design. Copy these shapes or design your own (see page 192 for designing) and develop them in a variety of stitches. A dark background shows up the embroidery to great advantage. Try black faille or taffeta, hunter green broadcloth or tweed, rich brown wool crepe or silk shantung. Make it for a wedding in white satin.





Metropolitan Museum of Art

Detail from an early eighteenth-century American bedspread worked in bright-colored fine crewel wools on linen. Some twenty stitches are used and the design is extraordinarily rich and original. No motif is duplicated.

costume! It is probably true that many of us, with the limitations in time imposed by modern life, may hesitate to embark upon a comparable piece of work. But scale it down. Think of it in terms of an evening bag or envelope purse. It would not take very long to make and the adapted design and dimensions are given on page 70 for you to follow. Only by trying it can you determine its effectiveness as well as the speed with which it can be completed. Having completed the bag, the embroidering of a similar design on a jacket will be quite an easy project.

In Chapter 9 there is a full discussion about being your own embroidery designer. You can, you know. But before becoming a good one, a thorough knowledge of these basic stitches is necessary. The above exercise in all-over embroidery, adapted from an antique English jacket, is but another kind of "sampler" that will perfect your skill and improve your versatility. Having these fifty stitches at your command (no, you won't be using all of them all of the time but neither does an artist use all his colors and shades all the time!) will make the composite stitches that follow in the next chapter as easy as pie!

## 4..

### *Composite Stitches and Smocking*

**T**HE STITCHES described and discussed in the preceding chapters are called "simple stitches" because each one is a complete entity in itself. It requires no additional working to produce a finished stitch. At first, the simple stitches may not seem so simple to make, but that is due to their unfamiliarity. To gain mastery of the needle and thread requires some practice. That practice is most enjoyably and easily executed by making small-sized samplers, as suggested so many times. Only by working the stitches can one become familiar not only with the technique involved but with the actual appearance of the stitch when it is done with thread on fabric.

***What Makes a Composite Stitch.*** The group of stitches discussed and illustrated in this chapter are called "composite" because each is made up of a basic simple stitch through or upon which an additional thread is laced or interwoven. An elaborate effect is achieved with these composite stitches, therefore considerable judgment and discrimination must be exerted in their use. Because they are fun and fairly rapid to do, the temptation to over-use them must be avoided.

Composite stitches are decorative and bold. The foundation stitch is worked through the fabric while the additional or

## COMPOSITE STITCHES AND SMOCKING

second thread is laced or woven through the exposed surface stitches of the foundation embroidery. In no case does the laced thread pierce or enter the fabric except when starting or completing the stitch. This, of course, makes composite stitches ideal for incorporating metallic and/or heavy threads unsuitable for pulling through the fabric. While these composite stitches are effective done in one color only, they become highly dramatic when two or more colors are used in their working. Used for borders, to outline and accent seams and to fill important areas, a repertoire of composite stitches should be at the fingertip of every embroideress.

### THREADED BACK STITCH

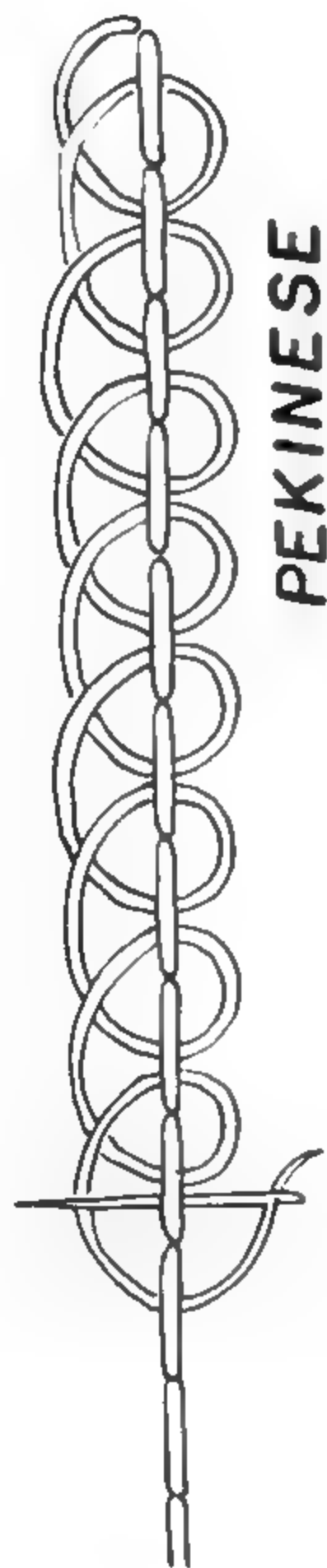
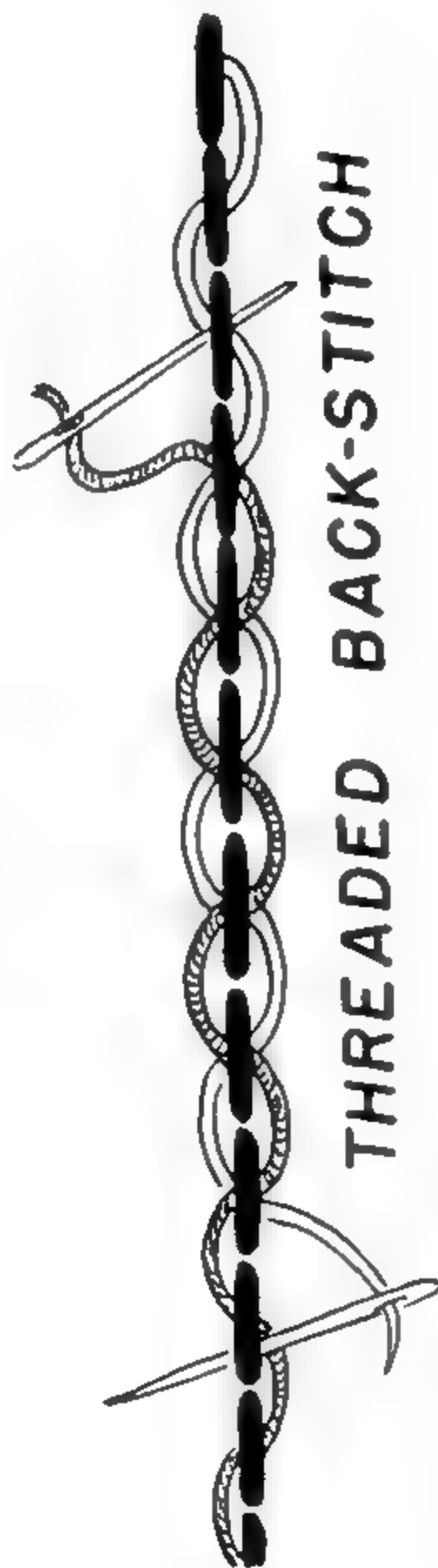
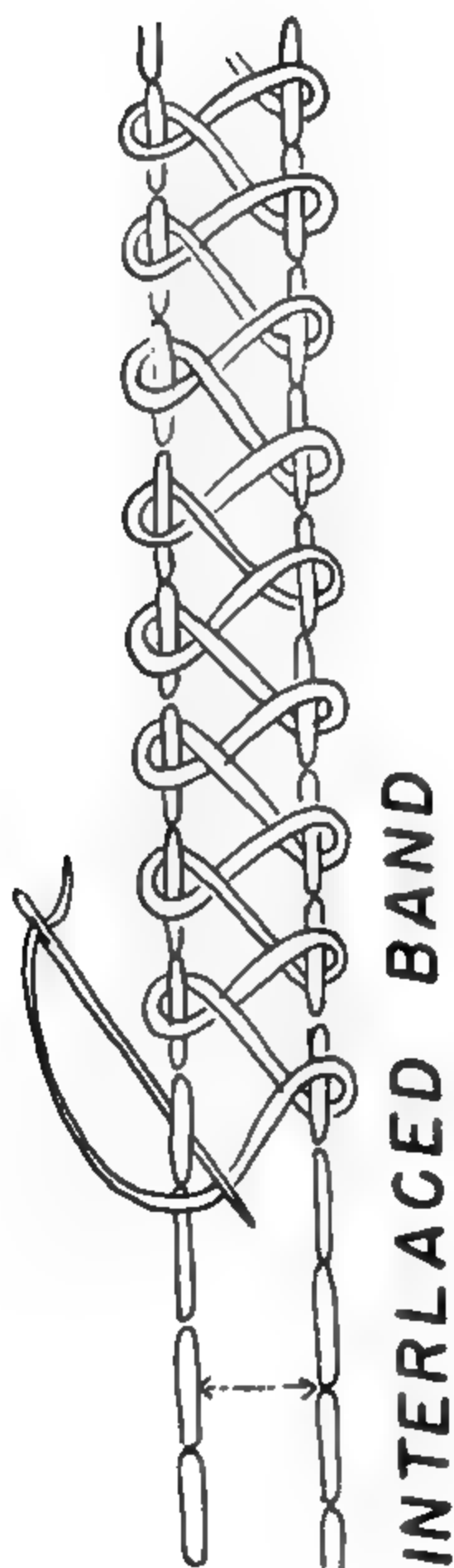
This is the easiest composite stitch to start off with. A line of evenly spaced Back Stitches is first worked as a border or to outline a specific area. Then, another thread, usually thicker, and often of a different color, is threaded through the Back Stitches as shown on page 75. This is an excellent way of introducing a touch of metallic thread to embroidery, since this type of thread is not adapted to passing in and out of the usual fabric chosen for embroidery purposes. When the line of Back Stitches matches the fabric color exactly, thus throwing the gold or silver thread into high relief, the result is most interesting. When the lacing thread is done from left to right only, the final effect is a series of metallic dashes on the fabric. When a return lacing from right to left is done, the result is a gold or silver chain running along the surface.

### PEKINESE STITCH

So beautifully used in Chinese embroideries, Pekinese stitch is also worked on a foundation of Back Stitches but the lacing is done a bit differently. The lacing thread, starting at the left, skips the first Back Stitch and is inserted up under the second Back Stitch. The thread is then inserted down under the

# COMPOSITE STITCHES

The three stitches illustrated below are all worked on a basis of Back Stitch. The first, Interlaced Band, uses two parallel lines of Back Stitch. Notice how the meeting of two stitches of one line is opposite the center of stitch in parallel line. See arrows. This is important to maintain the swing of the lacing, which is clearly shown in the drawing. Threaded Back Stitch and Pekinese Stitch are both worked on a single line of Back Stitches. In both cases, the lacing is actually pulled up tight against the foundation lines. The drawings are exaggerated in order to show the necessary technique. Use high twist threads.





## COMPOSITE STITCHES AND SMOCKING

first Back Stitch, is swung under the needletip and pulled tight. The sketch on page 75 shows the movement of the needle and the direction of the lacing thread. Naturally, the loops are exaggerated in the drawing to more clearly show how the stitch is made. The conventional way of making this stitch is to pull each loop up tight against the back stitches.

## INTERLACED BAND STITCH

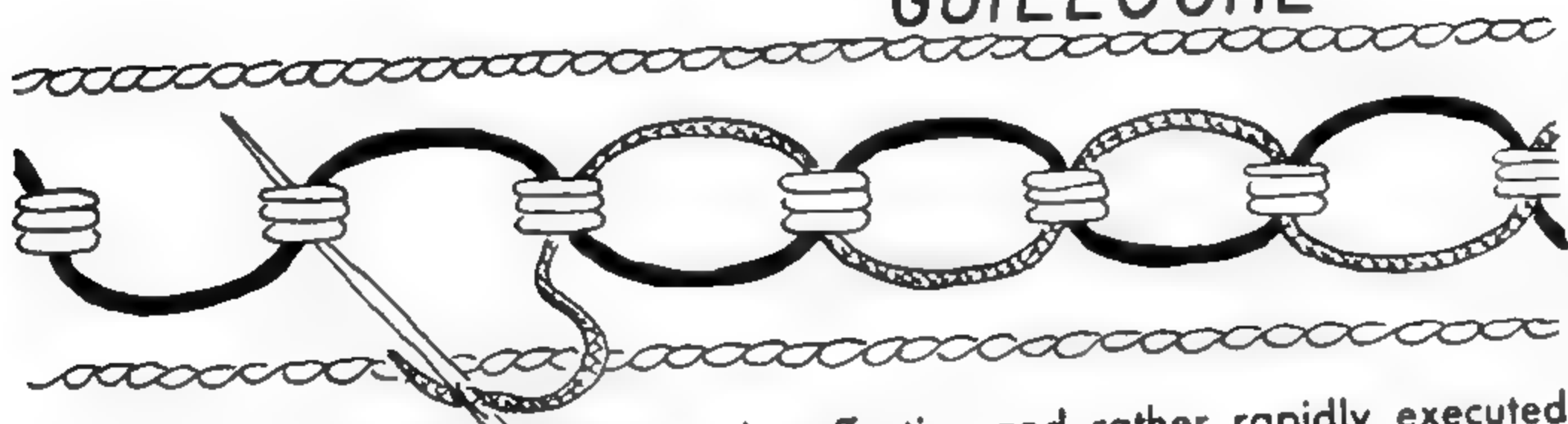
The above two composite stitches are each worked on a single line of Back Stitches. When parallel lines of Back Stitches are woven together with another thread an interesting border is achieved that is called Interlaced Band Stitch. The working of this stitch is shown on page 75. The point to notice is that the two lines of Back Stitches, while perfectly parallel, are staggered in brick fashion. This is important to the final lacing. When the parallel lines are placed close together, the completed stitch produces a solid band. When spaced more widely, an open lacy effect is achieved which is particularly attractive when the lacing thread is of wool.

## GUILLOCHE STITCH

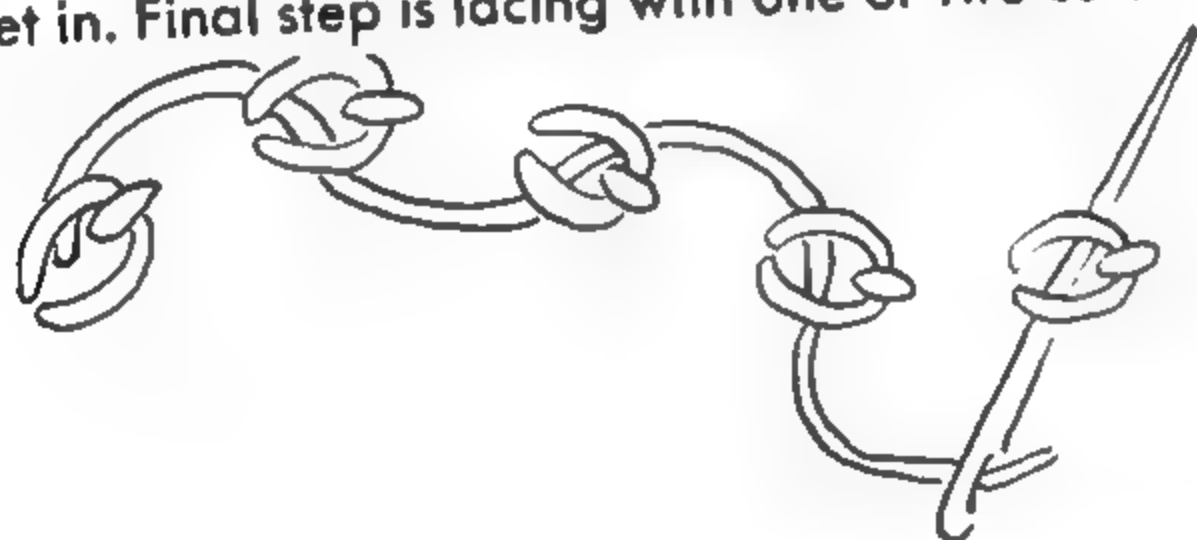
Another charming border stitch, this is made up of three different stitches. A pair of parallel lines is first worked in Stem Stitch. Between the lines and at evenly spaced intervals are placed groups of three Satin Stitches each. A thread is then laced under these Satin Stitches in the same way as was done for Threaded Back Stitch, starting from the left and then returning to make complete circles between each block of Satin Stitches. Guilloche Stitch is sometimes seen with the further embellishment of French Knots centered between the Satin Stitch blocks. They give additional solidity to the border but must be put in before the lacing is done. Several different colors may be used in working this border stitch.

# Composite Stitches, cont'd.

## GUILLOCHE

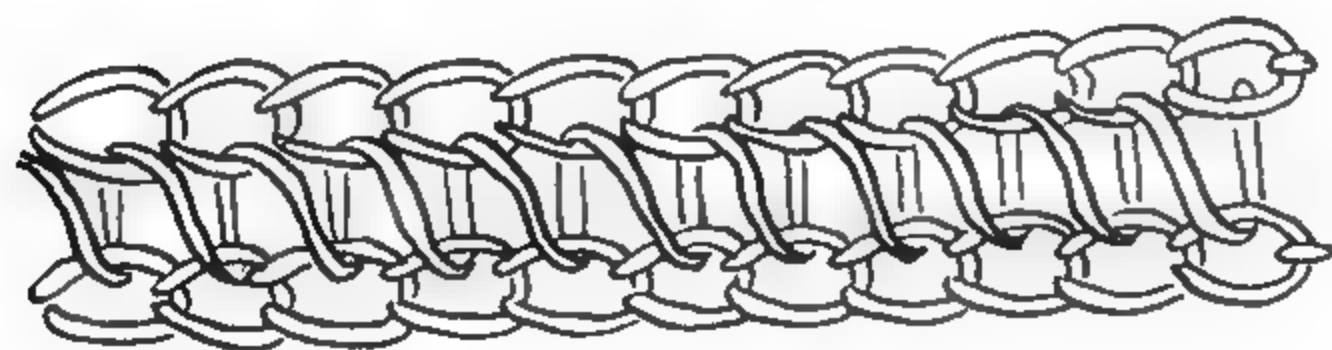


All of these Composite Stitches make effective and rather rapidly executed borders. How to work them is obvious by studying the drawings. As with all Composite Stitches, the final lacing or weaving of the thread is always done on the surface. The needle never enters the fabric except at the beginning and end of the work. Guilloche Stitch is lovely for table linens and linen hand towels. The Stem Stitch borders are worked first, then the blocks of three Satin Stitches are set in. Final step is lacing with one or two colors.



## THREADED CHAIN

## WHIPPED CHAIN



## TIED CHAIN

## BACK-STITCHED CHAIN



## COMPOSITE STITCHES AND SMOCKING

### COMPOSITE CHAIN STITCHES

**Threaded Chain Stitch.** This is composed of a series of Detached Chain (or Lazy Daisy) Stitches that are then laced with contrasting or matching colored thread.

**Whipped Chain.** This consists of overcasting a line of Chain Stitches with a contrasting thread.

**Tied Chain.** You do Tied Chain by working two parallel lines of Chain and then lacing another color through the inside links of the parallel lines.

**Back Stitched Chain.** When worked in fairly heavy thread, this makes another interesting line or border stitch. A line of regular but rather loosely worked Chain Stitch is first embroidered; then, with contrasting color, a line of Back Stitch is worked down the center of the chain.

The various ways of making these composite chain stitches is shown in the sketches on page 77.

The size of the stitches is dependent upon the size of the threads to be used. In every instance, however, it is safe to gauge the size several steps larger than one would ordinarily use when the basic simple stitches are worked alone.

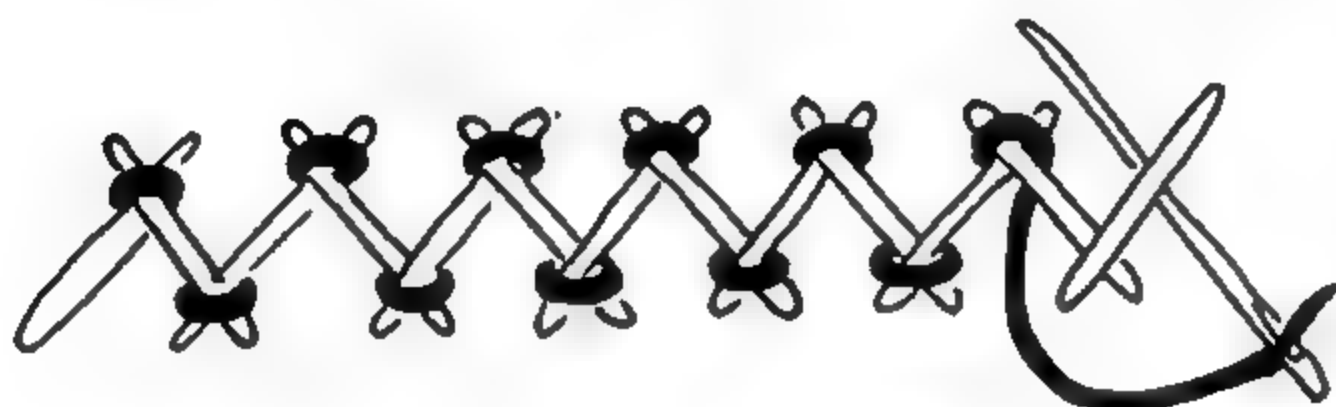
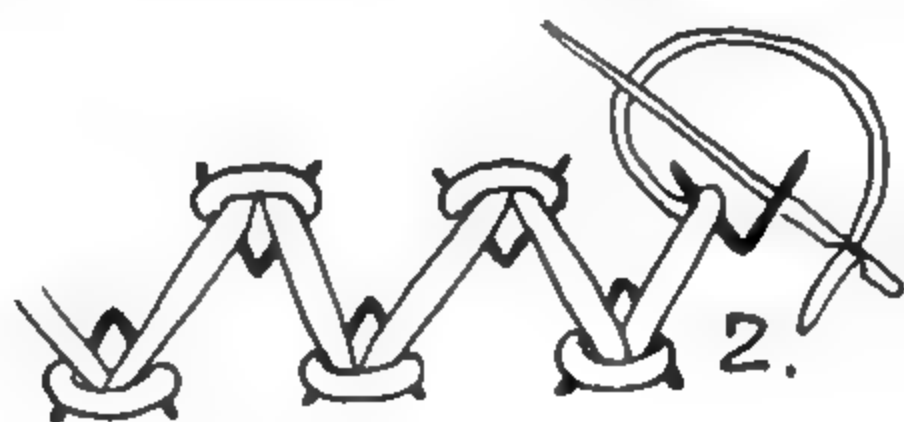
### RAISED CHEVRON STITCH

This is worked somewhat differently from ordinary Chevron Stitch. A series of V Stitches, worked as shown in the sketch on page 79, is laced with a heavier thread. The V's must be accurately spaced as shown. This may be achieved by counting threads or by lightly dotting with a pencil using a ruler as a guide. Three parallel lines of dots are required. The points of the V's touch the center line but not each other. They are set alternately, first the top V, then the bottom one, for the desired length. The lacing of the surface thread, which may be somewhat thicker through the V's, produces a raised stitch that simulates fine braid.

# Composite Stitches, cont'd.

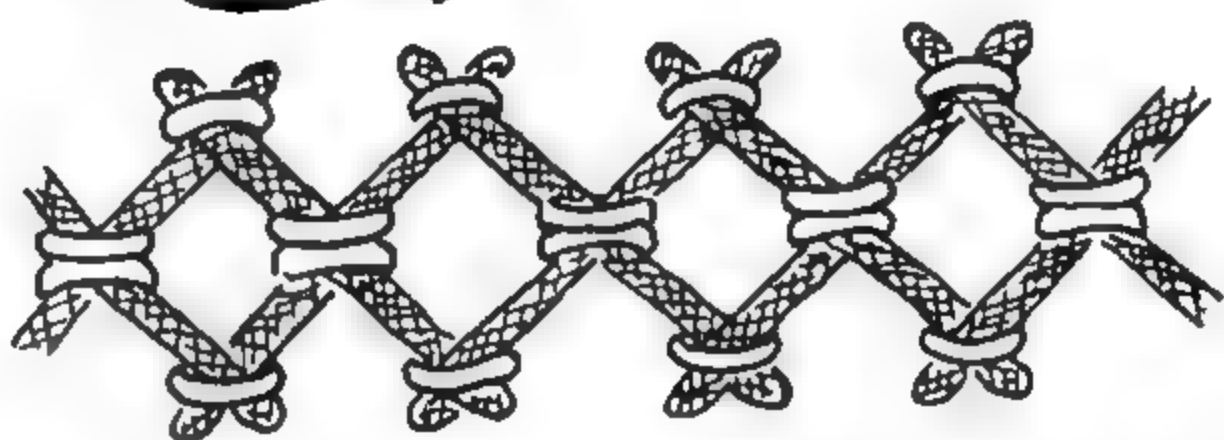
Set foundation stitches carefully, then lace as illustrated with a contrasting and heavier thread. The Lattice Stitches are worked on a foundation of Herringbone. They make bold and effective borders.

## RAISED CHEVRON

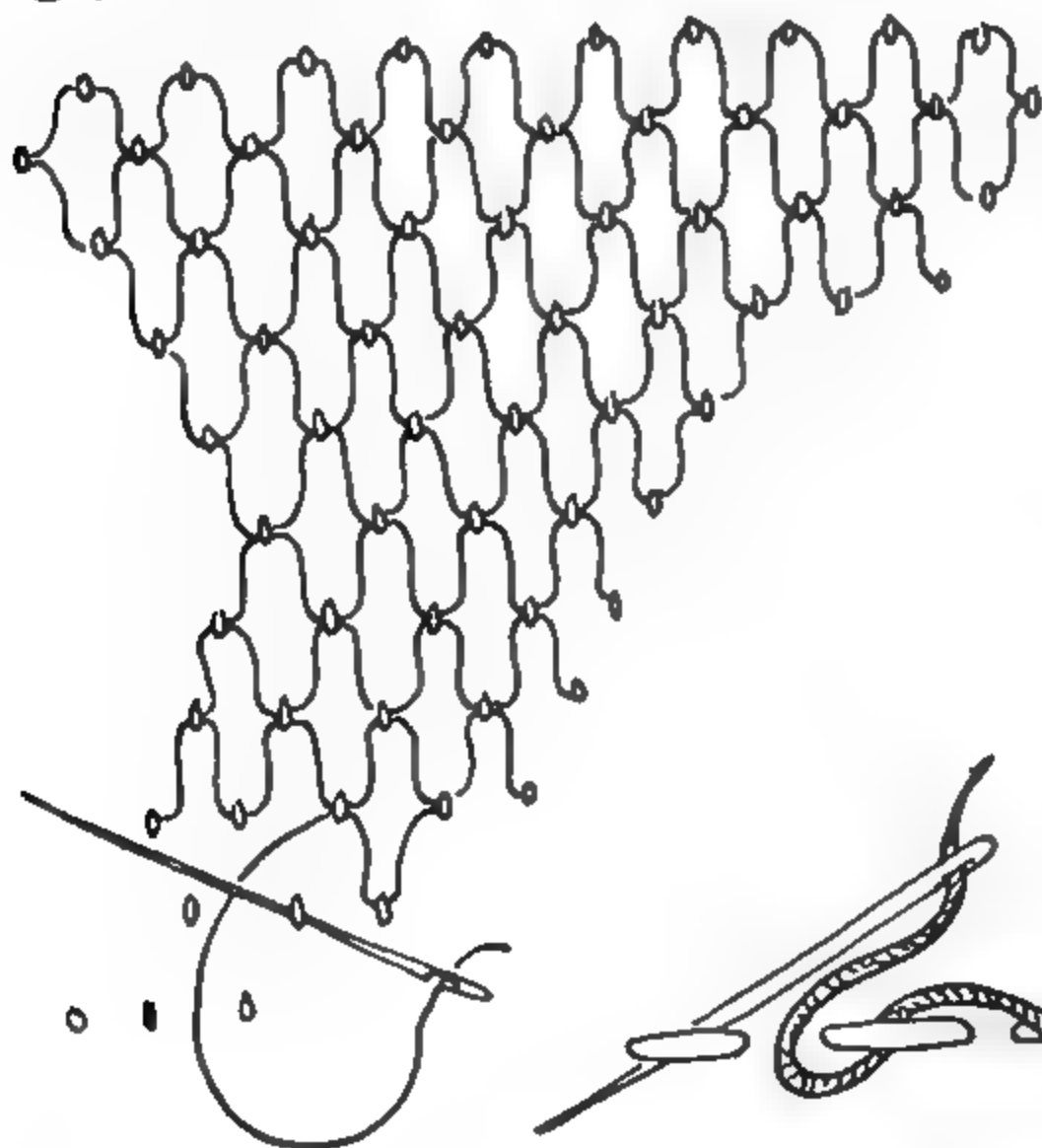


## TWISTED LATTICE

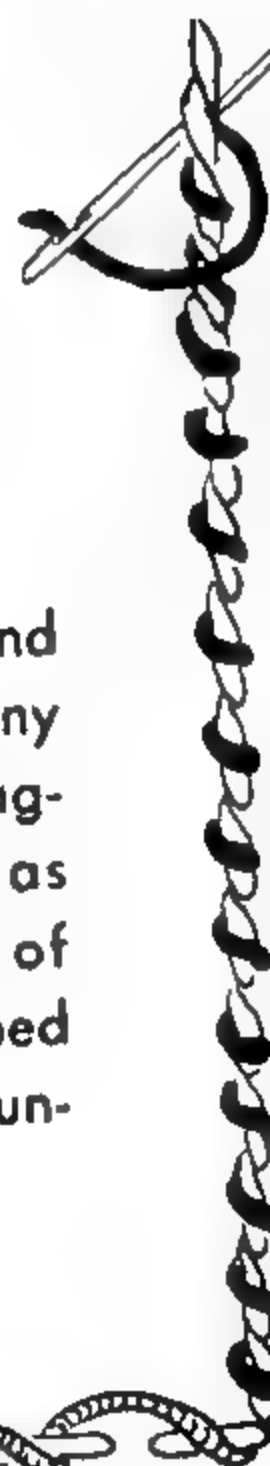
## DOUBLE TWISTED LATTICE



## CLOUD FILLING



Cloud Filling is delicate and lacy and easy to do. Set tiny stitches at regular but staggered points, then lace as shown. The vertical line of stitching at right is Whipped Stem. Below is Whipped Running Stitch.



## TWISTED LATTICE STITCH

Twisted Lattice makes another effective border which is worked on a foundation of Herringbone Stitch. It is laced with another color in the manner shown on page 79.

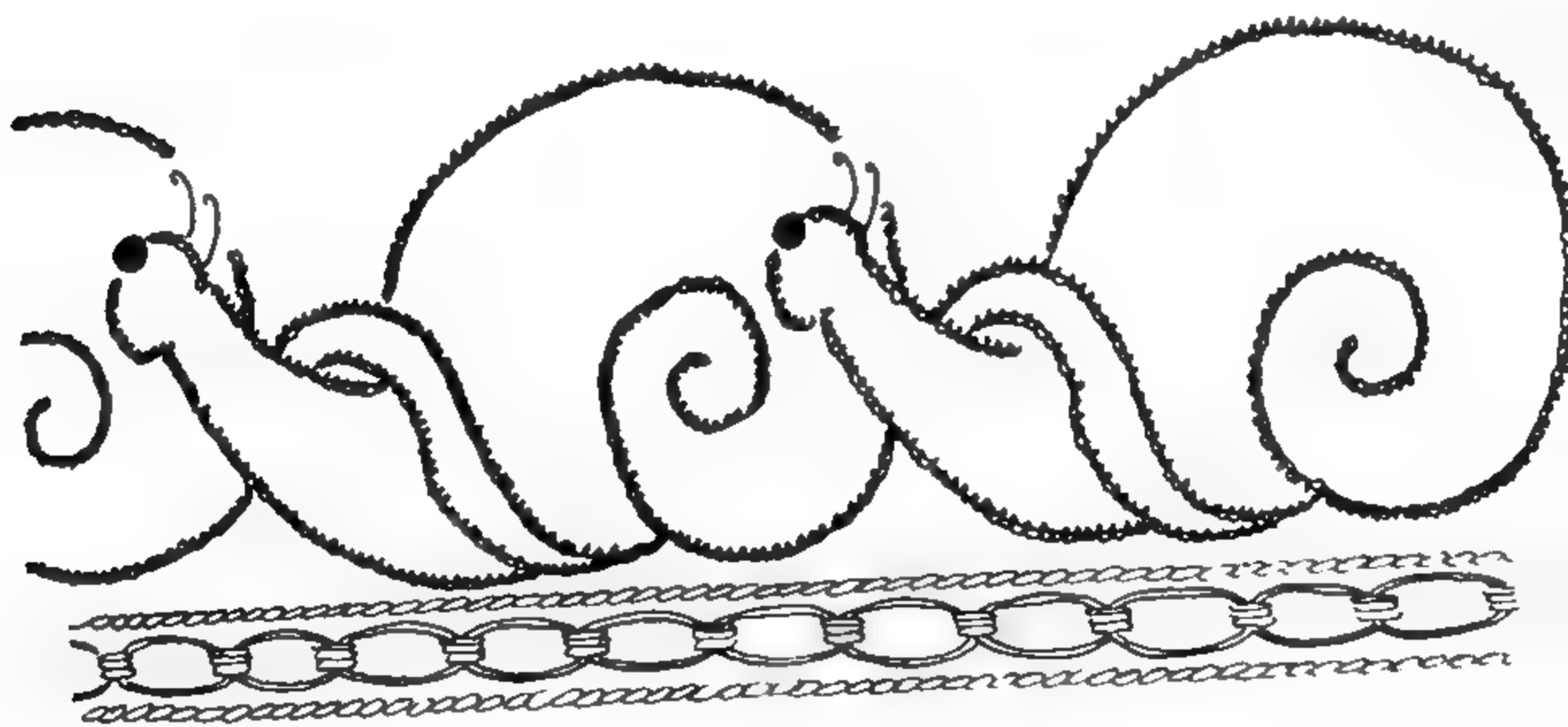
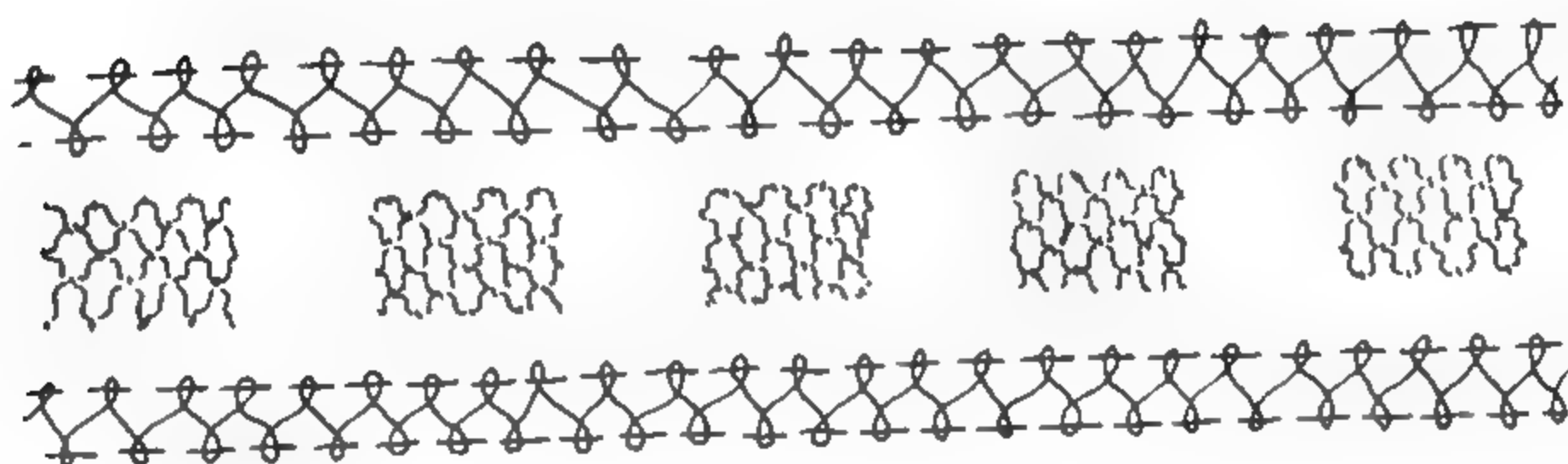
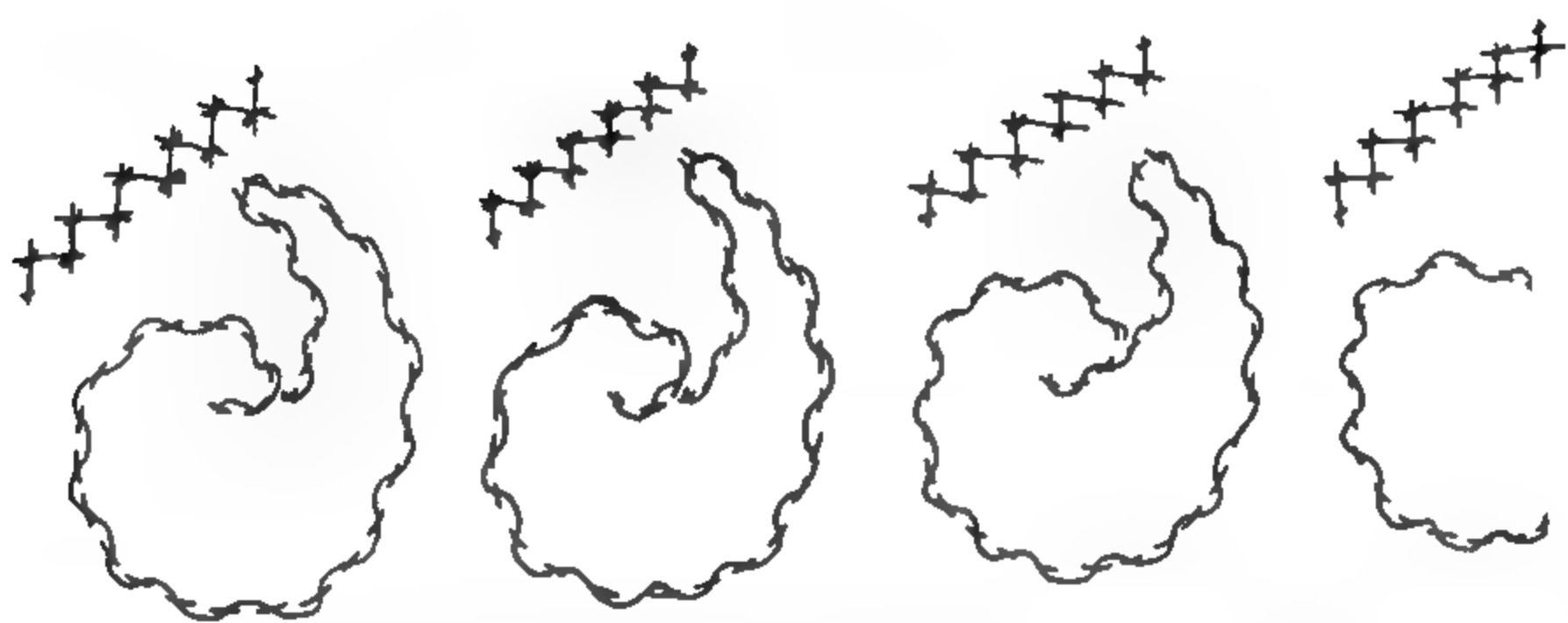
**Double Twisted Lattice Stitch.** The width of Twisted Lattice Stitch may be increased at will by making a series of diagonal stitches of the desired length, then crossing them diagonally with other stitches of the same length. The second set of diagonal stitches must be woven under and over the first set, then the lacing is done as in Twisted Lattice Stitch. As a matter of fact, this particular stitch makes an excellent filling for cut-work. When used that way, the diagonal crossed stitches should be set closer together than is usual when the stitch is employed with a fabric background behind it. For cut-work, the fabric may be cut away either before or after the Twisted Lattice Filling Stitch is worked.

## CLOUD FILLING STITCH

As pretty in effect as its name is Cloud Filling Stitch. Used for a light, airy tracery of thread to fill either small or large areas, it is extremely simple to work. A series of regularly spaced tiny stitches are set into the fabric as is shown on page 79. As with Raised Chevron, notice that the position of these small stitches is alternated; that is, each stitch of the second row is centered below and between two stitches of the upper or first row. Again, use pencil dots guided by a ruler to get the exact placement, for the effectiveness of the lacing depends upon the accuracy of the foundation stitches. A second thread is laced through the small foundation stitches.

This is a charming stitch that is adaptable to almost any size or shaped area. Fairly wide bands of it, particularly when worked out in a combination of floss and wool, are very smart for decorating wool jersey or velveteen skirts and jackets.

# COMPOSITE STITCHES make DECORATIVE BANDS





**STEM, OUTLINE, AND RUNNING STITCHES**

These may all be whipped with either a contrasting or matching thread. This gives them more importance and body and, when two shades of the same color are used, endows the work with a certain subtlety that is most attractive. The whipping is done on the surface and the needle never enters the fabric until the whipping is done. That is true of all lacing and interweaving in these composite stitches; once the needle has been drawn through the fabric to the right side it never again enters or picks up any fabric until the end of the lacing.

**SMOCKING**

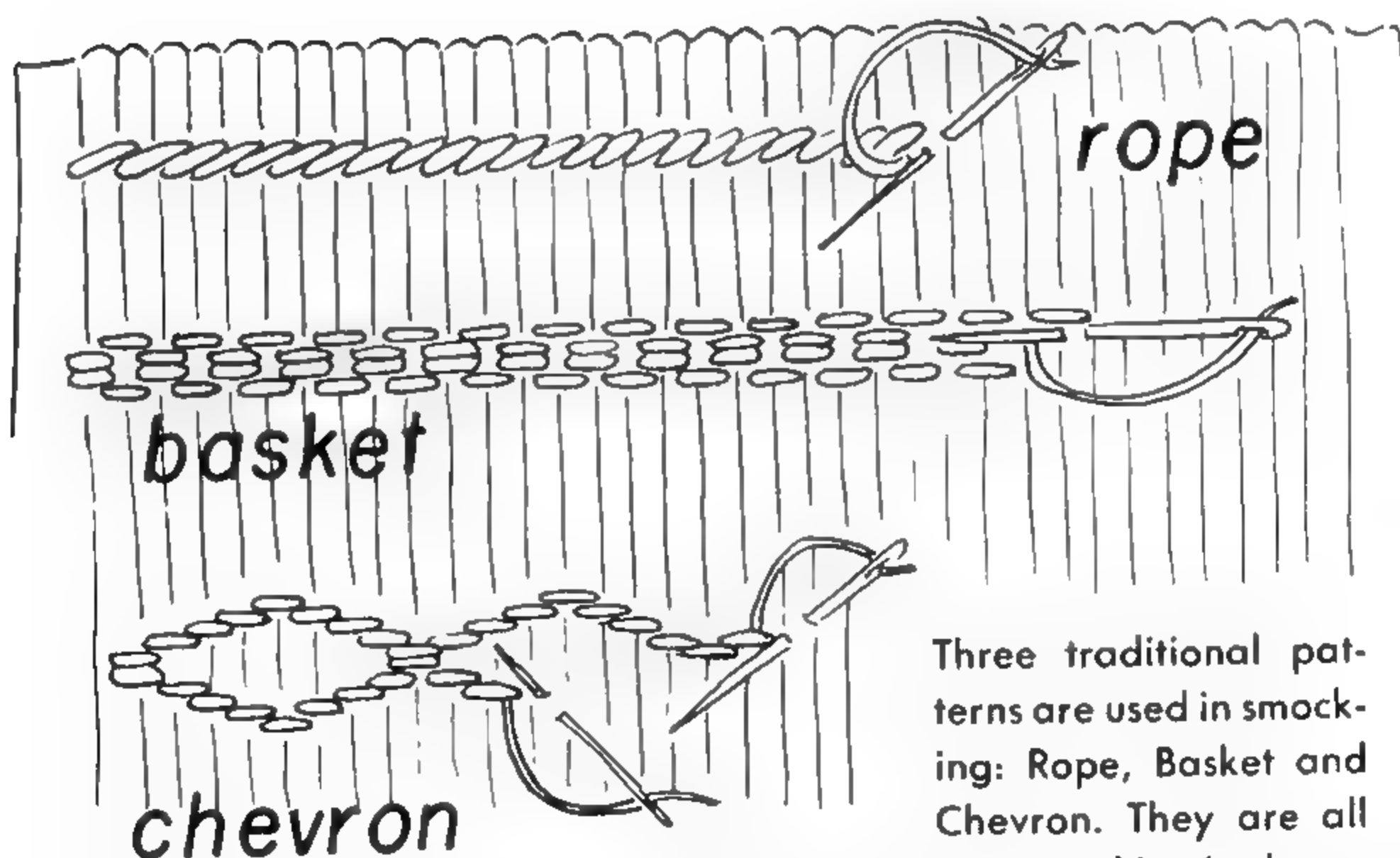
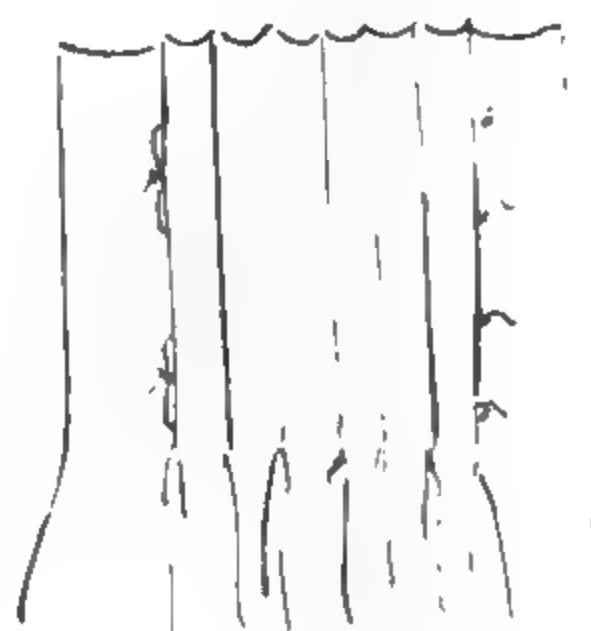
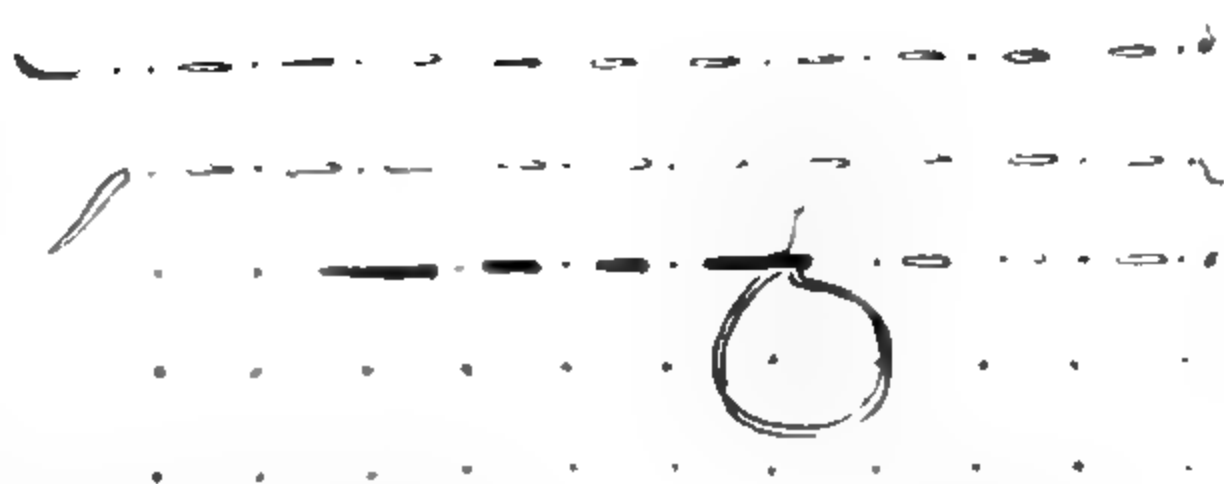
In the true sense, Smocking is a decorative method of gathering a piece of fabric into regular folds, thus reducing its width. While traditional smocking was usually done in threads matching the fabric, modern smocking makes good use of two or more contrasting colors combined in several different stitches. Its use on children's clothes has always been popular because of its elasticity. It can be just as decorative and practical on adults' lingerie, nightgowns, summer robes and frocks. As a delicate and colorful heading for sheer curtains and dressing table skirts, smocking is a prized method of decoration.

**Measurements for Smocking.** Smocking is always done before the garment is made up. Allow three times the width of the finished piece; that is, if the smocked area is to be twelve inches wide, allow thirty-six inches for gathering. Heavier fabrics such as wool jersey or heavy linen require somewhat less and very fine ones somewhat more.

**Method of Smocking.** The secret of good smocking lies in the absolute regularity of the folds or gathers. In order to get that regularity it will be necessary to mark points on the wrong side of the material to guide the gathering thread. Do this with a pencil and ruler, spacing the dots about one-quarter inch apart and with one-quarter inch between each line of dots. Naturally,

# SMOCKING

Mark wrong side of fabrics with dots spaced a quarter inch apart and in rows of equal distance. With long thread, pick up a small amount of fabric behind each dot across each row. Keep flat until all rows are similarly sewn. Then draw up threads and tie in pairs as shown at right. The front of fabric has been snugged into tiny tubes and is now ready to be smocked.



Three traditional patterns are used in smocking: Rope, Basket and Chevron. They are all

Stem Stitch, which is set to form the specific pattern. Smocking is always worked from the left to the right. No matter what pattern is used, always pick up a small bit of each tube with the needle. Rope is worked in a single line. Basket is worked in two lines simultaneously; first above and then below. Two journeys are necessary to get woven effect. Chevron is worked in two journeys. Notice position of threads.

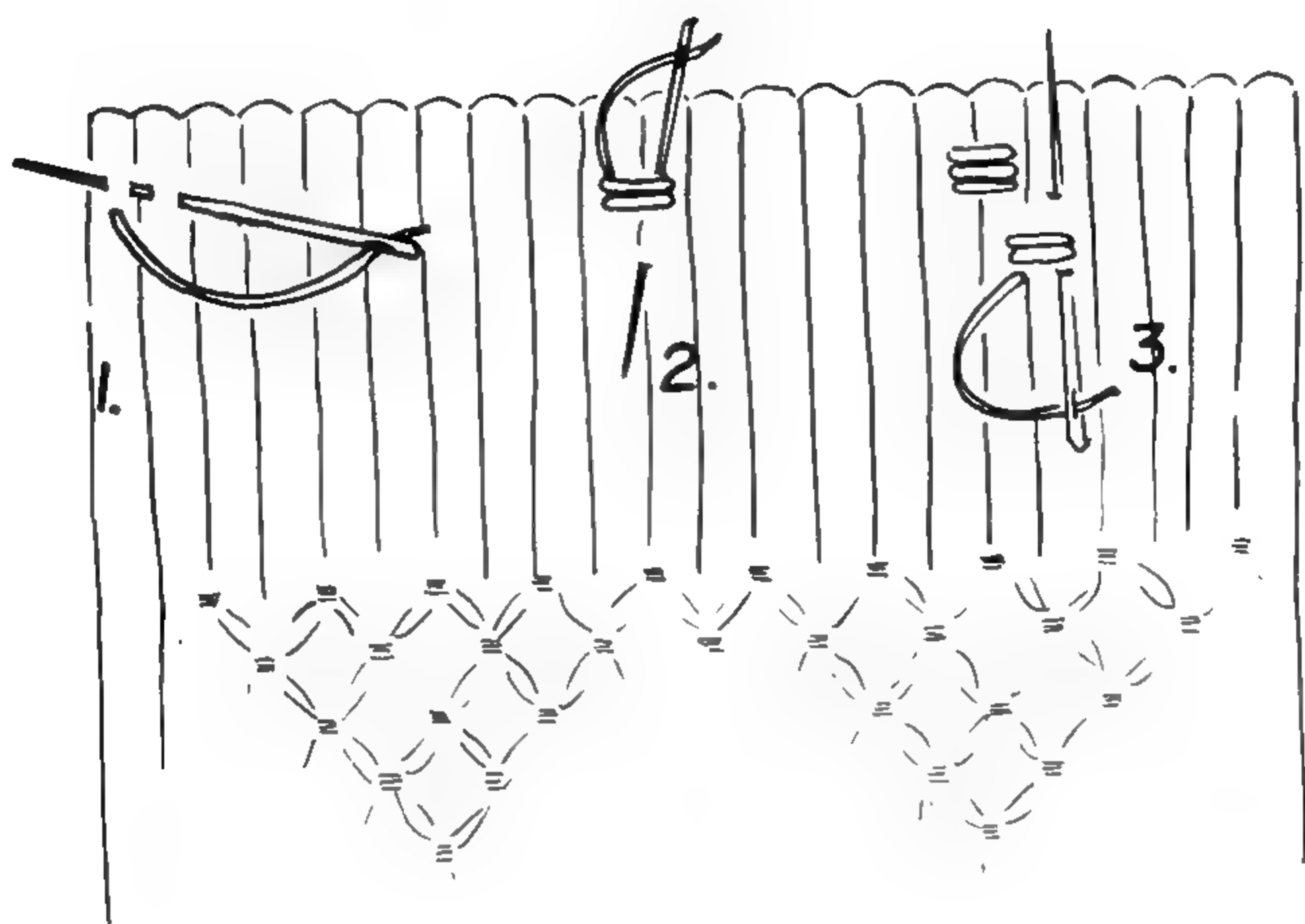
the width of these dots is more or less dependent upon the weight of the fabric.

Working on the wrong side of the material, and progressing from right to left, take small stitches behind each dot as shown in the sketch on page 83. Allow a thread long enough so that the material may lie out flat until all lines have been similarly threaded. Be sure that there is a sufficiently strong knot at the end of the thread to prevent it from slipping out. When all lines have been threaded, tighten each line by drawing the thread up taut with the left hand while gently easing the fabric along it with the right hand. The long ends of the threads are now tied together in pairs to secure and hold the gathers.

Now turn the fabric over. A series of even folds or tubes appear ready for the actual smocking. The traditional styles of smocking were quite simple, using, for the most part, Stem Stitch worked to form a Rope, a Basket or a Chevron pattern. The ways of working these patterns are shown in the sketch on page 83. Smocking is usually done from left to right, although this is not an arbitrary rule.

The simple forthright Rope (really a slanted Stem Stitch) may be threaded or whipped with a contrasting color, thus introducing a new and attractive note to the work. Two bands of Threaded Rope with a wide band of Honeycomb below makes an extremely good-looking smocked pattern.

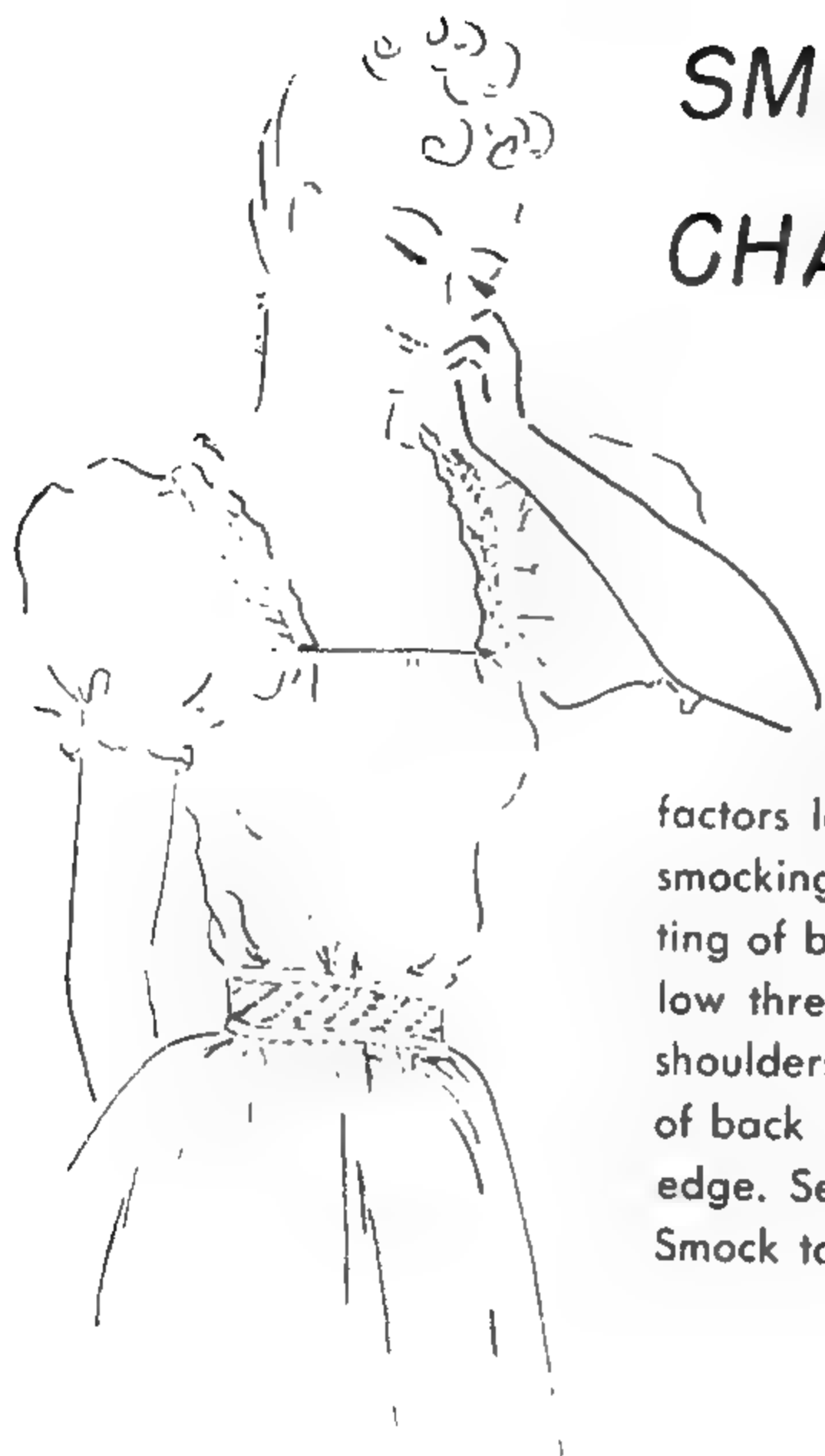
***How to Work the Honeycomb.*** To work the Honeycomb correctly and accurately requires a little practice. Using the gathering threads as guide lines, the needle picks up a small section of two tubes and draws them together. A second stitch is taken just above the first, and the needle is then inserted at the right side of the stitches, and slipped down the back of the tube, emerging at the second gathering line. Two similar stitches are taken (working from left to right) pulling together the second and third tube. The needle now goes back to the first line to pull the third and fourth tube together. Continue this way, working first above and then below, for the desired width of



## HONEYCOMB SMOCKING

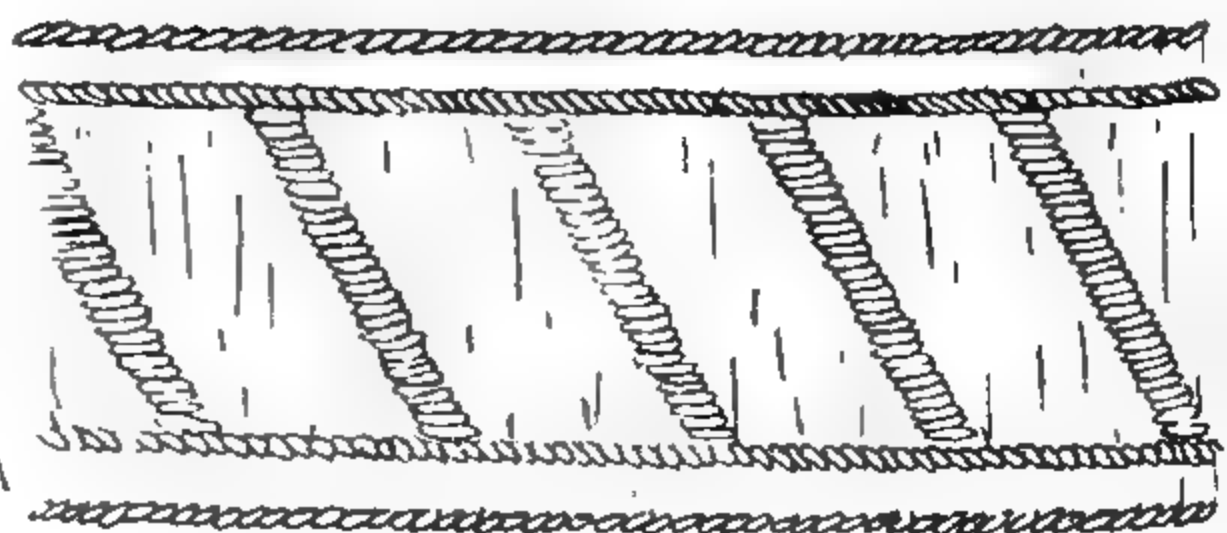
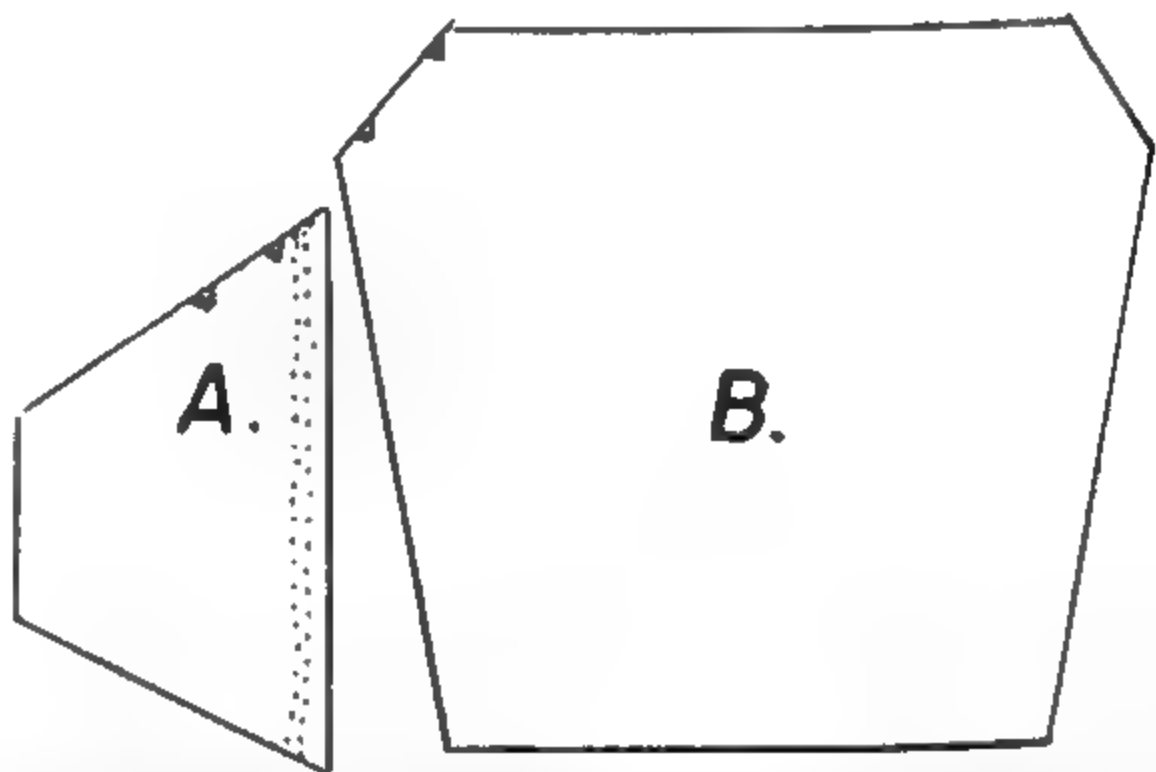
Honeycomb Smocking is one of the most popular forms used today as it gives a light, airy effect that contrasts nicely with the solid effect of the other smocking patterns. The material is prepared as shown on page 83. The thread is brought out through a tube and the needle picks up a small piece of material from the second and first tubes as shown in figure 1. Thread is drawn tight and a second stitch is set shown in figure 2. The needle is now inserted as in figure 2, slips down directly above it. The needle is now inserted as in figure 3, slips down back of tube and emerges to start second stitch. It again picks up a small amount of fabric from the third and second tubes as shown in figure 3. Proceed, in this way, working above and then below for the necessary width. Straight bands of Honeycomb may be emphasized and accented with Rope or Basket patterns above and below, or the Honeycomb may terminate in points as shown above. It is the most elastic of the smocking stitches and quite easy to do.

# SMOCKING ADDS CHARM to SHEER NIGHTGOWNS

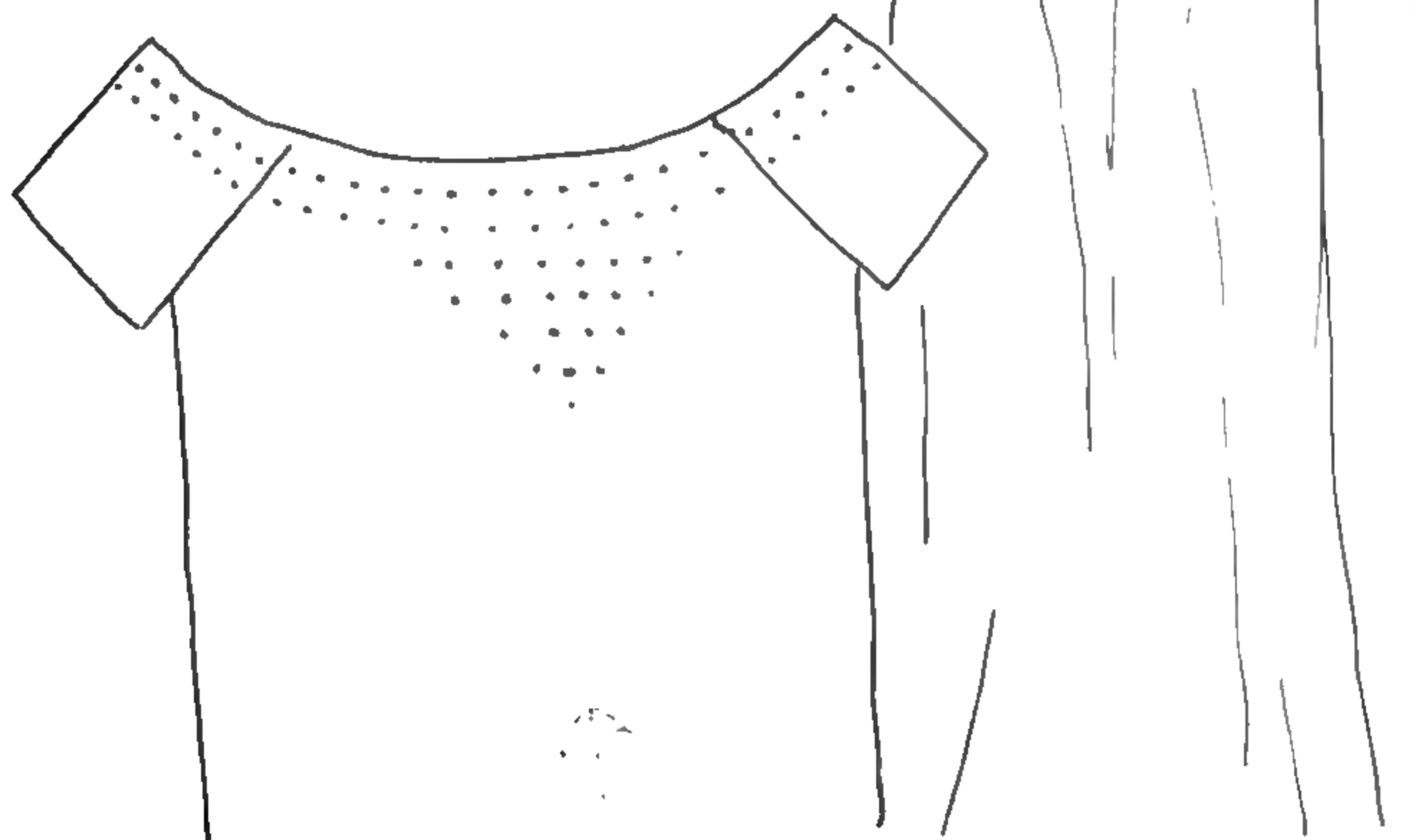


Any sheer cotton is more comfortable to wear in hot weather than is the thinnest silk or rayon. The gown illustrated is fresh and cool looking,

factors largely contributed by the Delft blue smocking. The shapes below indicate the cutting of bodice (B) and sleeves (A). Always allow three times the measurement across the shoulders from edge of front neckline to edge of back neckline. Smock sleeves along dotted edge. Seam to bodice along notched edges. Smock top of skirt and sew to bodice.



Another sheer gown that uses Honeycomb smocking to outline the dropped neckline. This is a straight gown cinched in at the waist with a narrow self belt. The sleeve pieces are set in a la raglan and the first row of smocking is a straight Rope. The second row is a curved Rope and then the Honeycombing is set to the desired depth. The smocking is started about an inch below the rolled edge of the gown, thus forms a soft ruffle above the embroidery. Be sure to try on the gown before the final smocking work is done so that adjustments in the looseness or tightness of the neckline may be taken.







## SMOCKING *is* DECORATIVE

Organdie, voile, dotted Swiss or sheer muslin make bewitching bedroom and dressing table accessories. Add smocking and the effect becomes distinguished as well as delightful. It doesn't take long.

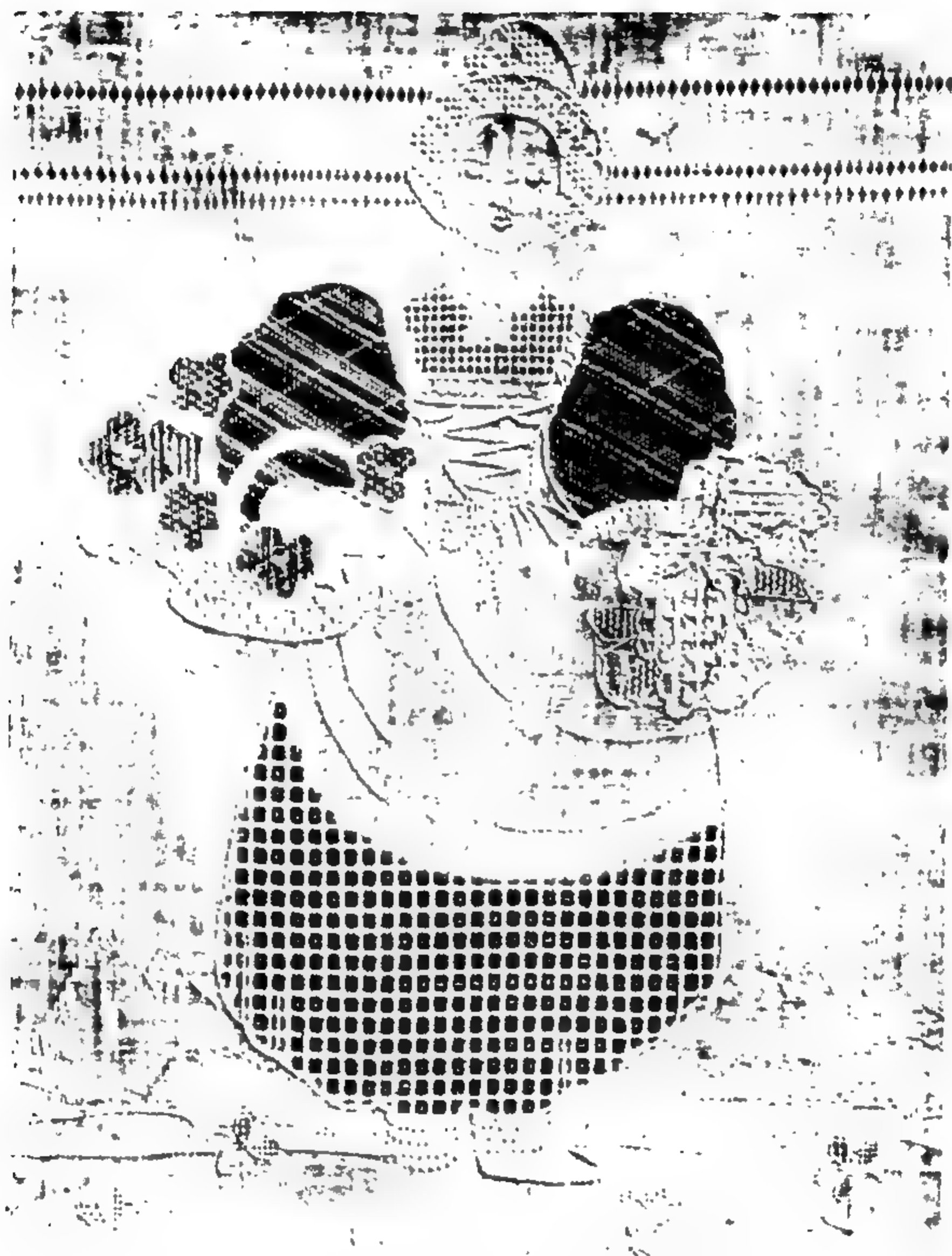
## COMPOSITE STITCHES AND SMOCKING

the honeycomb. Study the sketch on page 85 to see the correct method for working this stitch.

***Threads to Use.*** Feather Stitch is sometimes used on smocking but the traditional smocking stitches are to be preferred both for appearance and practicality. By combining them in various ways, interesting patterns are achieved that add beauty to the work. Always be sure to use a thread heavy enough for the job. If floss is chosen for working on cotton, silk or rayon fabrics use at least four strands and preferably six strands. This is especially necessary for smocking done at waistlines where elasticity is desired and strength imperative. Naturally, for curtain and dressing-table skirt headings, where the work is to be seen at a distance, even heavier thread is desirable.

***Old-Time Smocking for Today.*** The old-time smocks were working garments. While the gathers were secured by Rope, Basket or Chevron patterns, these were usually worked in pairs; that is, rows of Rope spaced with rows of either Basket or Chevron. As the work was done in self-colored thread, the effect was one of great simplicity. It was not uncommon to frame or accent the smocking with fairly elaborate bands of embroidery worked in floral motifs or symbols denoting the trade of the wearer.

***Developing Your Own Stitches.*** The composite and smocking stitches are all open to individual interpretation and execution. Before experimenting, however, learn the traditional and basic way of doing a specific stitch, then start playing. Inventiveness and imagination are stimulated and increased when one has mastered the fundamentals. It only seems hard at first. Make an individual stitch five or six times and you will begin to wonder why you thought it was going to be difficult.



A decorative panel embroidered in white on white. It is a beautiful sampler of Drawn Fabric Stitches, Hemstitching, Inserted Net, Stem and Overcast Stitches, by Emmy Zweybruck.

## 5..

### *Hemstitching and Drawn Work*

**M**ANY TIMES, especially in the case of household linens, delicate and lovely embroidery is further enhanced by hemstitched borders, or spotted with lacy bits of drawn work. The inclusion of these phases of embroidery adds a fragility and beauty to the work that sets off the other exquisite stitchery. Not always does one want a buttonhole edge to a piece of work. Lovely as some buttonholed scallops may be, their continual use as a finish dulls their effectiveness. Simple hemstitching may be elaborated in many ways, although often simple hemstitching itself is all the edge one may need. Having a variety of these stitches at one's command lends interest and excitement to the work.

**Materials for Hemstitching.** Successful hemstitching depends as much upon perfectly pulled threads as it does on skillful needlework. The latter cannot be accomplished until the former is completed. Do not try to pull threads in such fabrics as percales, satin crepes or most woolen fabrics. It just won't work. Linen of all weights, voile, linen and cotton scrim, muslins sufficiently coarse so that individual threads may be discerned and other cottons woven loosely enough to show up the threads, are the fabrics to choose for hemstitching and drawn work. The ideal material for first tries with this work is dress-weight linen.

***How to Draw Threads.*** Before starting to pull the threads, gauge the width of the hem plus sufficient turn-in. The first thread is pulled directly above that allowance. About one-quarter inch in from the outside edge, pick up a thread with the point of the needle. This gives you sufficient thread to hold between the thumb and forefinger. Actually, very little pulling is done. Hold the thread taut with the right hand, and with the left gently ease the fabric away towards the left. As the thread loosens, you will find a very gentle pulling takes place simultaneously in the right hand as the easing with the left progresses. Even the most adept threadpuller breaks them occasionally. When that happens, ease out the fabric so it is flat, then pick up the broken end with the needle tip and start the process again. The first thread is the hardest. Successive threads slip out rather easily thereafter.

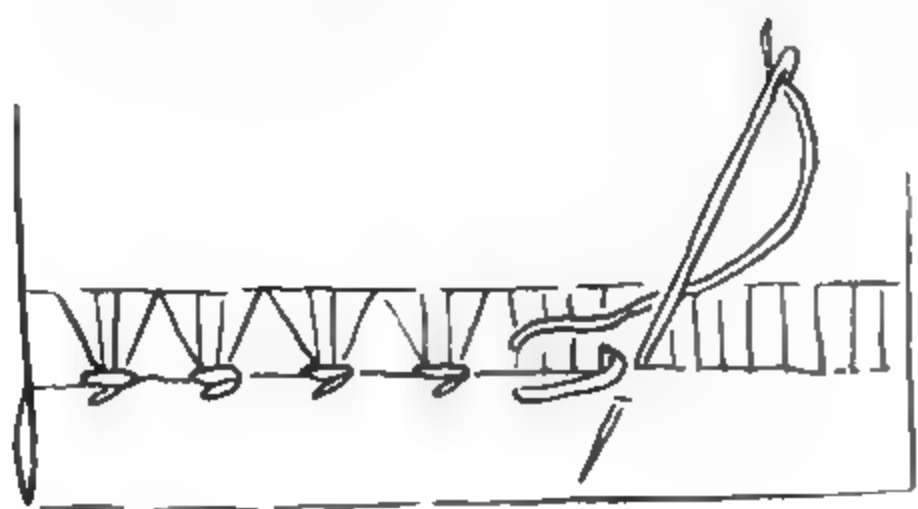
The number of threads to be drawn depends not only upon the heaviness or lightness of the fabric but also upon how large a hemstitch is desired. Err on the side of smallness, with due regard, however, for your eyesight and patience. A good general rule is, for plain hemstitching, draw three threads, then take three or four stitches. If the resulting hole seems too small in proportion to the size of the hem and the weight of the fabric, draw one or two more threads.

***Basting and Creasing.*** Before the actual hemstitching is begun, bend over and baste down the necessary turn-in. Then fold up the hem, creasing it in place so that the top edge comes exactly along the bottom of the band where the threads have been withdrawn. This creasing may be effected either by pinching the hem together or laying it flat on the table and running the side of the needle along the bottom fold.

## PLAIN HEMSTITCHING

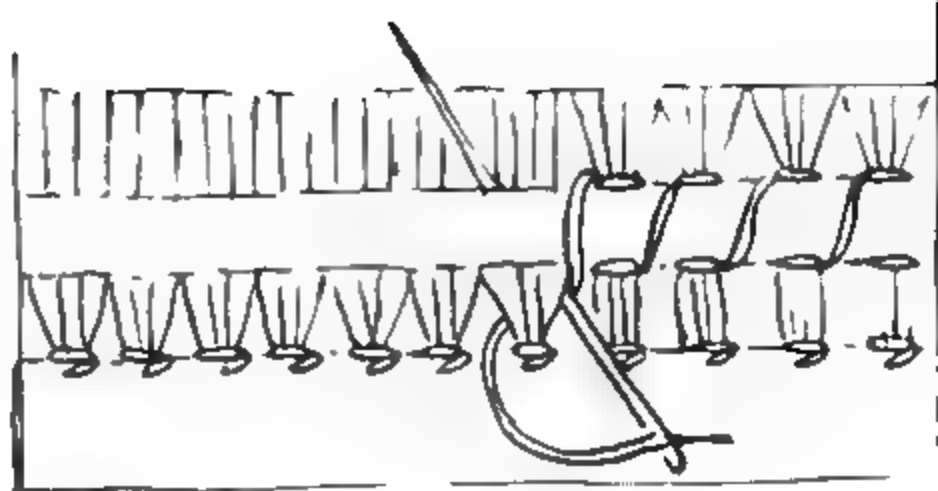
This is worked on the right side and from left to right. The needle emerges at the left side of the hem, picks up three or four threads as shown in the sketch on page 93. The needle is

# HEMSTITCHING

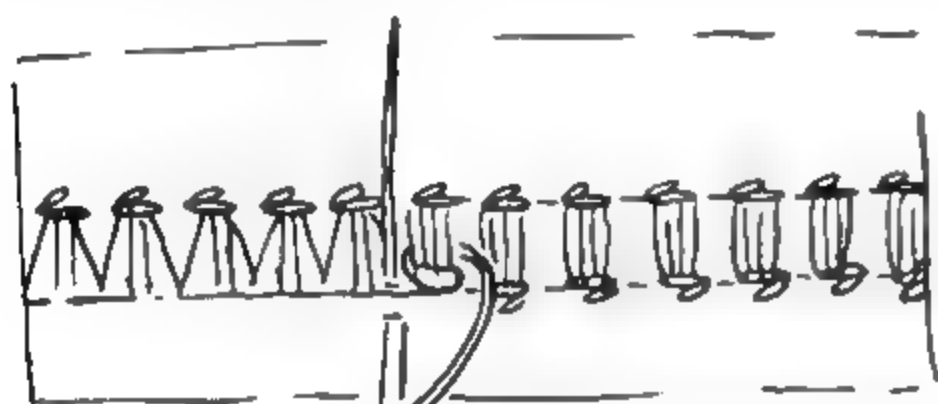


## Plain

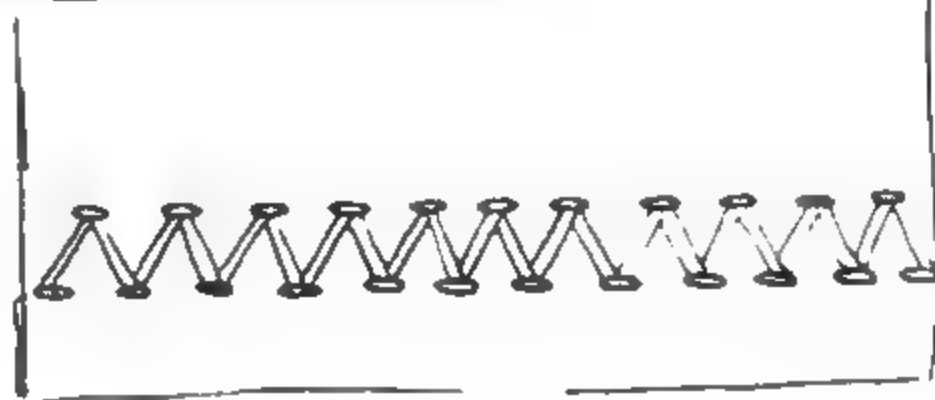
Threads are drawn to the width desired. Hem is turned up to meet the bottom line of drawn area. The working of the various forms of hemstitching is shown in the drawings. Plain: thread binds three or four fabric threads, from left to right. Double or Italian Hemstitching uses two lines of drawn work, binding the threads as shown above.



## Double

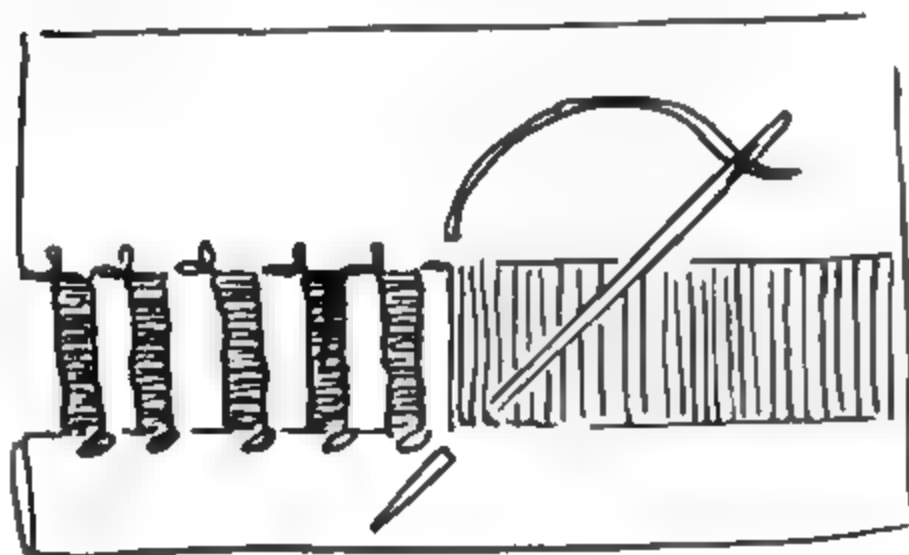


## Ladder



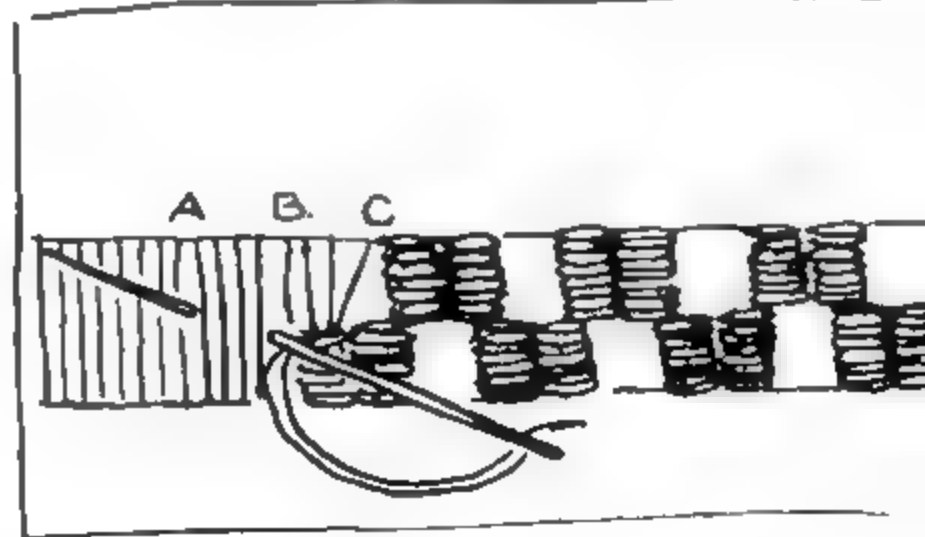
## Split

Ladder Hemstitching is simple. Do Plain across. Turn work upside down and do Plain back. That's all. Split or Serpentine is Plain Hemstitching binding four threads. The second working picks up two threads from one bundle and two from the next and binds them. This forms the zigzag which makes an attractive change in appearance.



## Overcast

Overcast is the strongest form of Hemstitching. A group of threads is caught at hemline, then the bundle is overcast up to top. A small stitch secures it, then thread is carried down as shown, to start next.



## Woven



drawn through and then picks up a minute bit of both back and front of hem. By pulling the thread tight each time the characteristic little holes are formed. When neatly done, the stitches that hold the hem up and bind the up-and-down threads into little bundles are scarcely visible. This type of hemstitching may be worked on the wrong side as well. The tendency, however, when worked this way, is to make the catching stitches too long, thus destroying the reversible quality of the work.

### ITALIAN OR DOUBLE HEMSTITCHING

Sometimes a piece of work requires more weight and importance in its finishing edge than is possible with plain hemstitching. Italian or Double Hemstitching produces two rows of open work. It requires an additional line of drawn threads separated by a line of undrawn fabric. Draw the necessary number for Plain Hemstitching and hem across from left to right. If four threads are drawn, leave four threads intact and then draw an additional four threads. The second line of hemstitching progresses from right to left as illustrated on page 93. The needle is brought out at the right side of the second row of drawn thread, is inserted behind a number of threads equal to those caught into bundles below and emerges at the starting point. Bring the needle down to the top of the row of first hemstitching and insert it behind a group of three threads. It is returned to the upper row by crossing diagonally behind the solid band of fabric and emerges ready to start the second stitch. The effect of this Italian Hemstitching is heightened when a contrasting color thread is used.

***Italian Hemstitching for Body of Fabric.*** The above method of working Italian Hemstitching applies only to hems. It is a frequently used stitch for drawn work in the body of the fabric. The technique involved for this use requires the same double row of drawn threads separated by a band of undrawn ones. Both rows are worked simultaneously on the wrong side of the

## HEMSTITCHING AND DRAWN WORK

material as shown in the diagram on page 93. It is a quickly worked border and is particularly charming when developed into simple geometric motifs for table linens, mats and dresser scarfs.

### LADDER HEMSTITCHING

Another pretty type of hemstitching is that which binds the little bundles of threads at both top and bottom. This is called Ladder Hemstitching and is used for drawn-work designs as well as regular hems. The procedure is the same as for Plain Hemstitching in that the hem is turned and held with minute stitches between the tiny holes formed by drawing the fabric threads into small bundles. When the hemming is completed, hemstitching is done at the top binding the same bundles. The easiest way of doing this is to turn the work around so that what was the top becomes the bottom along which the stitching is done. The technique and the finished effect are shown in the sketch on page 93 which also illustrates another method of varying the stitch.

### SPLIT HEMSTITCH

Split (sometimes called Serpentine) Hemstitch is also worked along a foundation of Plain Hemstitching in which even numbers of threads (four or six) are caught into the little bundles. Now the top line is worked, but instead of binding the identical bundles as is done in Ladder Hemstitching, two threads from one bundle are bound with two threads from the next bundle. This forms a zigzag line of open holes that is quite charming. It, too, is used for drawn work as well as for hemming.

### OVERCAST HEMSTITCHING

This is extremely strong and very effective for trimming towels, sheets, table linens and any pieces requiring considerable laundering. Threads are drawn as usual and plain hemstitching put in but, between each two stitches, the needle is

brought to top of line as shown on page 93. The needle is brought out through fabric behind a bundle of upright threads and is overcast around them a sufficient number of times to completely cover them from top to bottom. The effect is of Ladder Hemstitching but the overcasting endows the work with more strength.

### NEEDLE WOVEN HEMSTITCHING

Needle Woven Hemstitching is still another variation that gives strength and color interest to household linens. Draw sufficient number of threads to make a line the desired width. If a hem is being put in, hemstitch it as usual. The needle weaving is worked through the upright threads left in the fabric. Any number of variations may be worked, but start with the simplest as shown in the sketch on page 93, which produces a series of blocks formed by the embroidery thread woven on the base of the upright fabric threads.

The needle is brought out from the back of the fabric at the left, crosses over four threads and under four threads. Bring the needle out and cross back over four threads and under four threads. The weaving is tightened a little to accentuate the spaces between the bindings. This over and under weaving is continued until it covers the upright threads halfway; then the weaving shifts over to start a second block, thus producing staggered rows of blocks and spaces.

Study the diagram on page 93, not only to discover the method of weaving, but also how the shift from one block to the next is achieved. This needle weaving is best done with a blunt or tapestry needle.

### OTHER METHODS OF HEMSTITCHING

All forms and variations of hemstitching depend upon drawn threads which may be either horizontal (warp threads) or vertical (woof threads). Naturally it is impossible to use this kind of work for either curved or diagonal lines. When

## HEMSTITCHING AND DRAWN WORK

both horizontal and vertical hemstitching is desired to form designs in the body of the work, extreme care must be exerted in the drawing of the threads. While it is possible to have the drawn threads meet, the result will produce a square hole in the fabric which, even with the reinforcing given by decorative stitches, weakens the work and adds to laundering difficulties. It is better to mark off squares as terminating points to the drawn threads. These fabric corners to the drawn work add strength to the fabric as well as give a more finished and decorative appearance to the work.

The size of the squares is a matter of choice. Very small ones need only be outlined with Buttonhole or minute Satin Stitches. Larger squares, similarly outlined, offer possibilities for enclosing floral or geometric designs in various embroidery stitches.

## DRAWN FABRIC STITCHES

Not all drawn work involves the pulling out of threads. There are many ways of achieving an open effect in the fabric by means of specific stitches so executed that spaces occur automatically. These Drawn Fabric Stitches should be worked on fabrics whose individual threads are easily counted, for the working of the stitches depends upon thread count. Therefore a loosely woven fabric must be used, not only for ease in working, but to preserve a flat surface when the work is completed. A blunt needle is required so that it will slip between the fabric threads without splitting or piercing them. The thread used must be fine and strong, as the object is not to show the thread but to make the open-work. Strength is required to pull the fabric threads apart and hold them in position without danger of breaking the working thread.

**Trying Out Drawn Fabric Stitches.** Linen scrim is perhaps the best fabric to experiment with in trying out various Drawn Fabric Stitches. As the majority of these stitches are used to fill areas, the shape of the design must be first outlined with Satin,

Overcast, Buttonhole or multiple lines of Chain Stitch. For trial purposes, however, work the stitches in simple squares before attempting curved or geometric shapes. Try the Straight-Line Stitch first, as it is the easiest and gives the feel of the work right away.

***Straight-Line Stitch.*** This is developed on a measure of four threads. If the threads were laid loosely as shown in the drawing on page 99, a series of V's would result. The working of the stitch is as follows: the needle is brought out at the point marked A on the diagram. It is then inserted four threads above and two to the right at point B. It emerges at point C, which is four threads to the left horizontally, whereupon it is returned and enters the same hole as A. That makes the first stitch, all members of which are pulled tight as they are worked.

The second stitch is started by bringing out the needle four threads to the left and on the same line as point A and proceeding as for the first stitch. The effect of this stitch may be changed by working it vertically, which simply means turning the work so that the line of stitches is done at right angles to the horizontal lines.

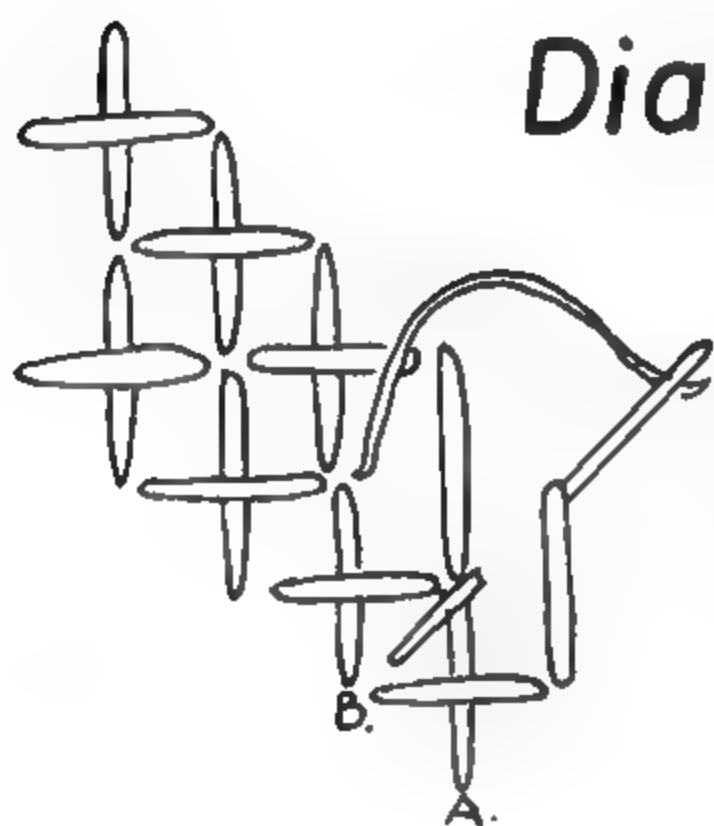
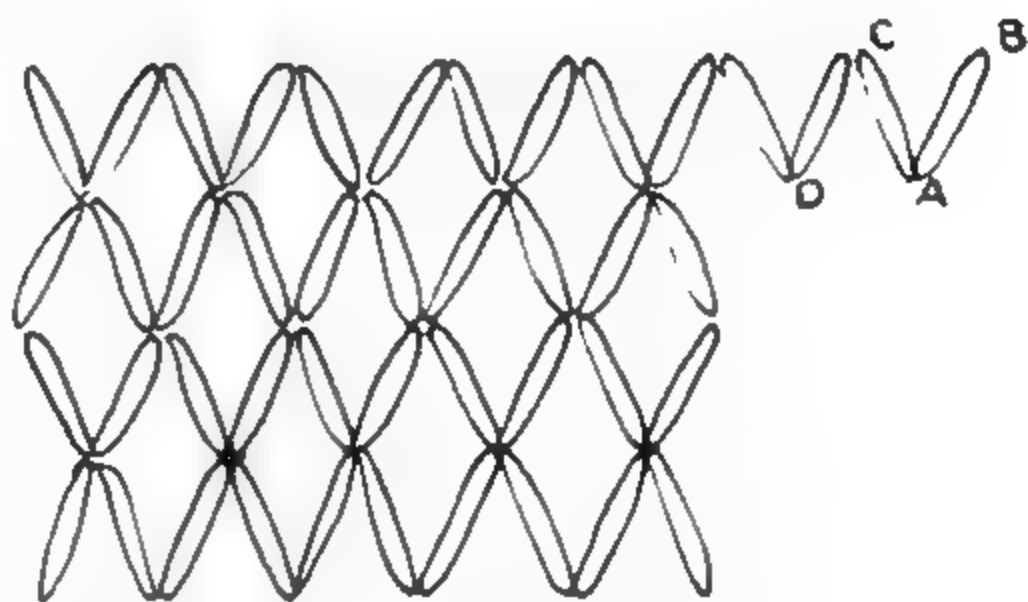
***Diagonal Raised Band.*** A crossed stitch which raises the fabric into high ridges with little spaces between the lines is Diagonal Raised Band. The working of it is quite simple as can be seen by studying the sketch on page 99. The first line of stitches progresses diagonally from the lower to the upper corner (the starting point may be either the lower right- or lower left-hand corner of the design, depending upon which direction you want the ridges to take). The needle is brought out at A, is carried directly above and over six threads to B, is inserted and emerges at right angles at C which is three threads over horizontally. So, the first line of stitches are single uprights all pulled as tightly as possible.

The second and completing line works down from the top and crosses each of the uprights, having the needle enter and leave the original holes made by the first journey. These, too,

# DRAWN FABRIC STITCHES

## Straight-Line

The needle comes out at A and goes in at B, which is four threads up and four to right. Needle goes across to C (behind four threads), comes out and goes in to A again. It comes out at D to start anew. Pull threads tight to make holes.

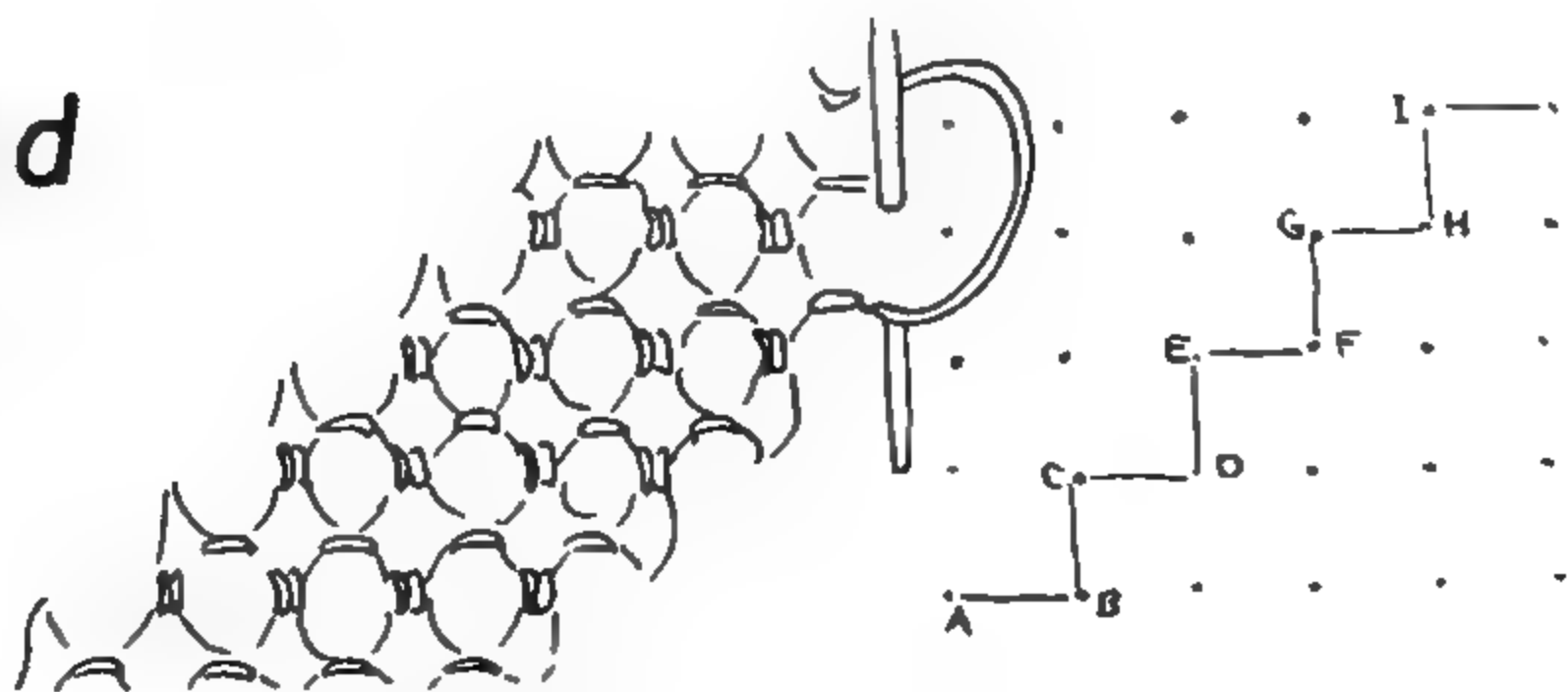


## Diagonal Raised Band

This stitch raises the fabric into ridges. Needle comes out at A and goes in at point directly above over six fabric threads. It comes out at B, which is three threads down and three to left. Repeat this vertical stitch up to left corner. The cross stitches are made as shown. Pull threads tight each time.

Use a blunt needle and fine thread. Work over squares of four threads each way. Needle comes out at A, goes in at B. Repeat. In at C and out at B. Repeat. Continue this way. Pull threads tight each time. Return journey: work same way, going back to complete the squares.

## Squared Ground Stitch





are pulled tightly, the cross stitch covering six threads and going down three. When a series of Diagonal Raised Bands are worked, the needle always enters and leaves the fabric through the holes made by the preceding line of work.

**Squared Ground Stitch.** This stitch is worked on the wrong side of the fabric and from left to right. Study the diagram on page 99 carefully, for unless it is followed exactly, the effect of the work will be botched. The needle emerges at A, is inserted at B, which is four threads up and four threads to the right. It emerges at C, which is four threads to the left (on the same line as B) and directly above point A. The needle is brought back and again inserted at B to emerge four threads below (and on the same line as A) at the point marked D. The second and successive stitches are made across the line for the desired length. This, of course, makes but part of the stitch. Bring the needle out from D and put it back into B again and out at D. This last movement produces an upright stitch.

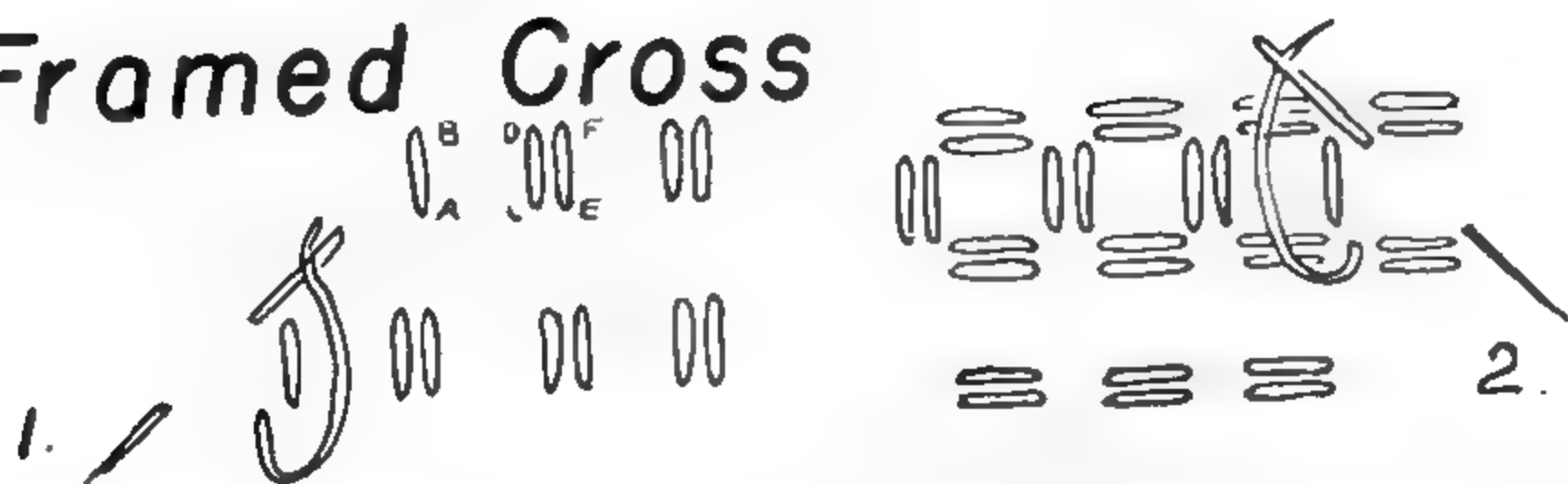
So far the steps taken produce a horizontal, vertical and a diagonal stitch, all meeting at the upper right-hand corner. To complete the square, one makes a second row directly below the first one, the top horizontal stitch of which makes the bottom line of the square of the preceding row. As in all drawn fabric stitches, the thread is pulled tight during each step.

**Making Squared Ground Stitch Diagonally.** Another way of making this attractive open-work line of squares is to work the lines diagonally rather than horizontally. This is especially good for working on quite transparent fabrics, such as that used for curtains, as the working threads holding the squares are practically invisible. This method of making Squared Ground Stitch diagonally is shown step by step on page 99.

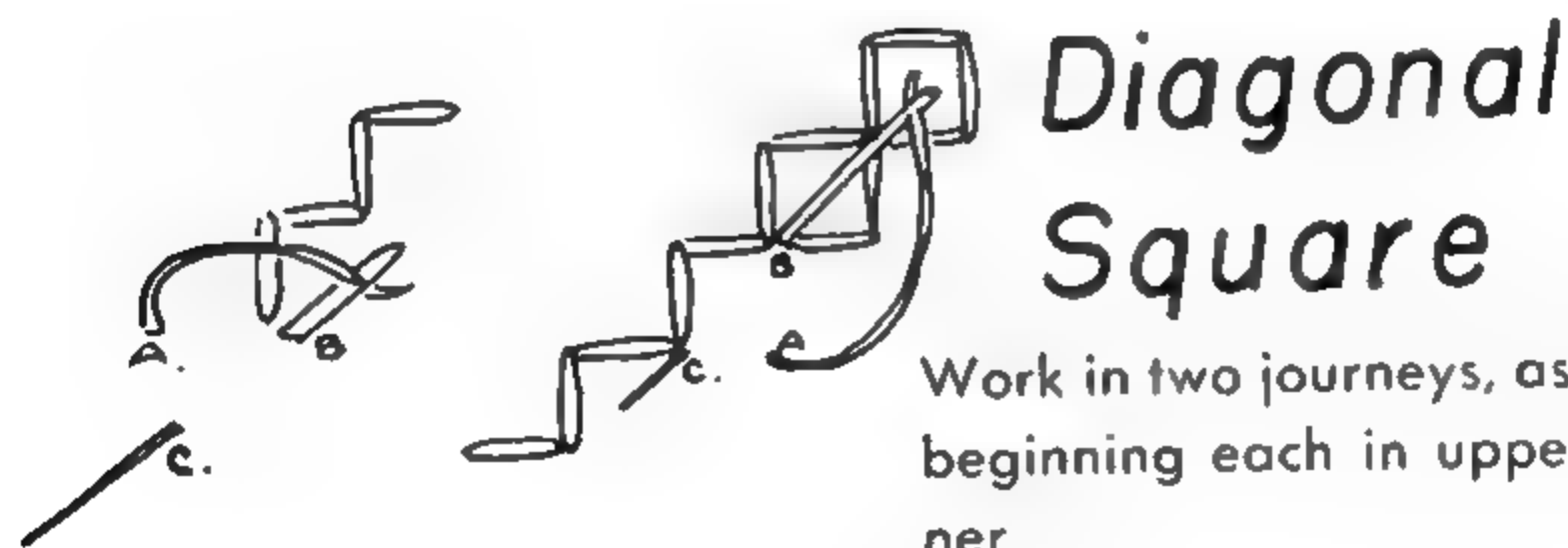
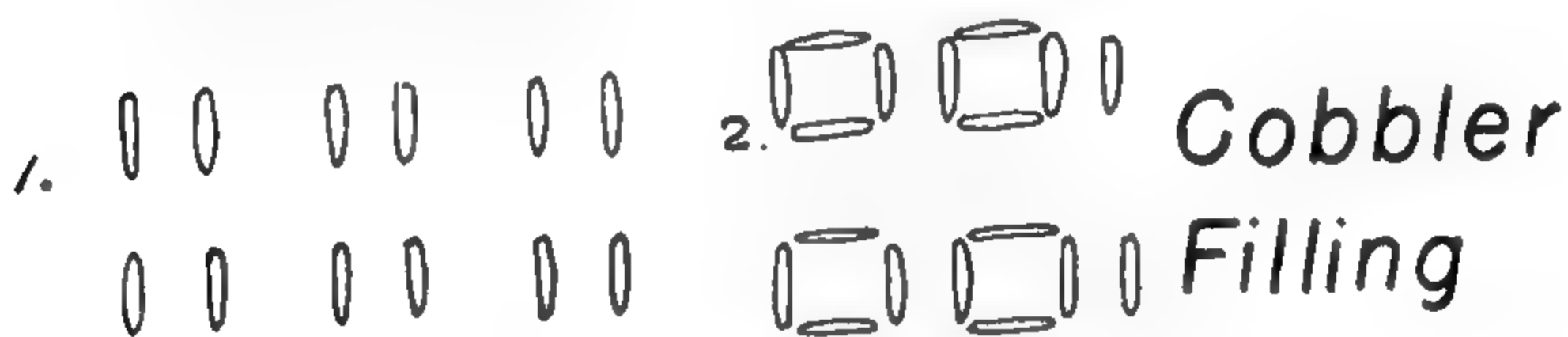
**Framed Cross Filling.** Framed Cross Filling gives a dainty open-work appearance that is most attractive. By following the diagram on page 101, the working of this stitch will be easy. It is worked on a base of four threads both ways. Bring the needle

# Drawn Fabric Stitches, cont'd

## Framed Cross



Upright stitches are made covering four threads and separated by one thread. These pairs are worked from left to right across fabric. Turn work at right angles and make second line of paired uprights. Always pull threads tight each time. This makes the Framed Cross. The difference between it and Cobbler Filling is that the latter separates the upright stitches by two threads rather than one.

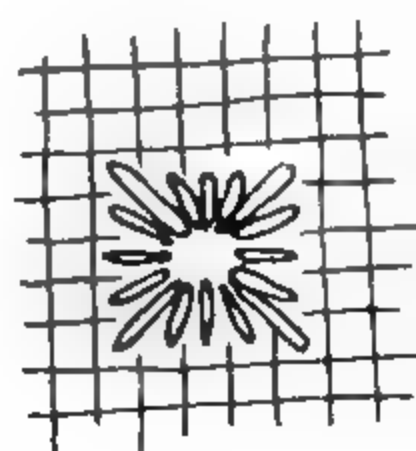


## Diagonal Square

Work in two journeys, as illustrated, beginning each in upper right corner.



Full instructions for making these Detached Eyelets are on page 103.



out at A, insert it directly above at B, which is four threads up, let it emerge at C, which is four threads to the left horizontally but on a direct line with A (this means that the needle crosses the back of the threads diagonally), then reinsert it at D, which is four threads directly above C. The needle then passes behind one thread and emerges at E, is again inserted at F to start another pair of vertical bars. Fill the required space with these upright stitches which are four threads apart with one thread separating each pair.

Now turn the work at right angles so that what was the top now becomes the side. Make an identical row as above. The resulting stitch shows a tiny cross made up of a single horizontal and vertical fabric thread framed with double stitches. The first row of uprights is from left to right; the second row, which is separated by one thread from the upper row, is from right to left, thus alternating the rows until the required space is filled.

***Cobbler Filling.*** When two threads are left between each pair of upright stitches and between each row, the stitch becomes Cobbler Filling. The only difference between it and Framed Cross, as far as the actual working is concerned, lies in the two-thread separations. Naturally the finished effect is not quite as open as can be seen on page 101.

***Diagonal Square Stitch (Faggot Stitch).*** Diagonal Square Stitch, also known as Faggot Stitch, produces a series of really open squares that are easily worked. It is done in two journeys, starting at the upper right hand corner and working down to lower left. The diagram on page 101 clarifies the working procedure, which is quite simple.

All of the above Drawn Fabric Stitches are largely dependent upon the massed effect of several identically worked rows. Very often it is desirable to spot individual open-work stitches in a design. This can be accomplished in several ways. Their virtue lies in that they may be used individually or massed for either borders or fillings.

**Detached Eyelets.** These may be worked two ways: by leaving a center hole or space or by leaving a center of two vertical and two horizontal threads. The latter Eyelet is square in shape while the former tends to roundness. The round one is worked with sixteen stitches each worked over two threads and each being taken in the same central hole. The square Eyelet requires some twenty-four stitches, worked over two threads, which are divided so that three stitches are placed in each corner and three stitches between each corner. The center of this eyelet is composed of two vertical and two horizontal fabric threads. See page 101.

**Barred Buttonhole Wheels.** These make attractive spots having a one-thread-cross center surrounded by a row of regular buttonholing. Allow sixteen stitches to complete the wheel and space the stitches so that four radiate from one mesh of the fabric, four from the next mesh directly above the first, four from the mesh directly left of the second, and four directly from the last mesh, which is directly below the third mesh. By pulling all stitches tight as they are worked, a cross-bar center is formed by the fabric threads. The working of this stitch is shown on page 105.

**Drawn Squares.** Drawn Squares may be isolated or used at regularly spaced intervals as a filling. It combines a square border of satin stitches with an inner motif of Eyelet. Allow twelve vertical and twelve horizontal fabric threads over which to work the design. The square border is worked first with Satin Stitch covering two fabric threads. Five Satin Stitches are worked at the corners, each radiating from the same hole. The inner Eyelet consists of sixteen stitches, all worked from the same center hole. The diagram showing the spacing of the stitches is on page 105.

**Algerian Eye Stitch.** Algerian Eye Stitch uses eight stitches, all worked from the same center hole, spaced to form a square.

When used as a filling, the stars are worked down diagonally as shown on page 105

### HINTS FOR DECORATING ARTICLES

With the various forms of Drawn Fabric Stitches and Hemstitching innumerable articles may be decorated most charmingly. They are versatile in that they are as effective on rather coarse fabrics as they are on fine and transparent ones. No matter what the weight of the fabric, these stitches must all be worked with embroidery hoops to get the even tautness that is necessary. After experimenting with the working of some of these stitches you'll begin to envision them as specific parts of embroidery designs.

The Drawn Fabric Stitches particularly are quite beautiful when worked on sheer curtains or introduced in dainty designs on transparent tablemats or cloths. When handled this way they should be worked in thread that matches the fabric, white on white, cream on cream, etc. For heavier fabrics the use of contrasting colored thread dramatizes the work.

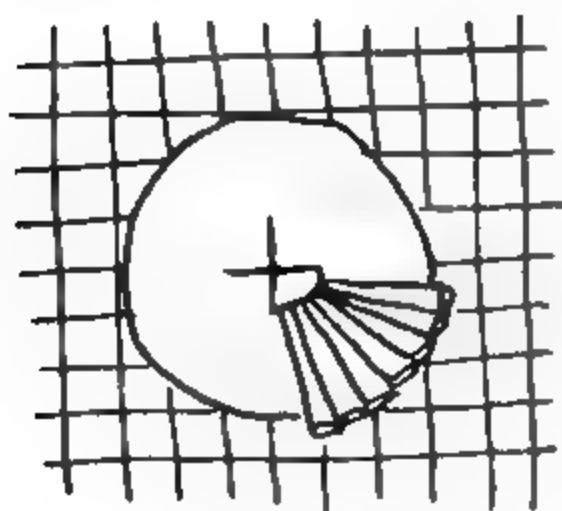
### CUT WORK

The above stitches should not be confused with those used for Cut Work. In this type of embroidery much larger open areas are achieved by cutting away the background fabric, Buttonholing or Overcasting the edges and filling the open spaces with various forms of needle weaving. The simplest and most beautiful form of this work is known as *Broderie Anglaise*.

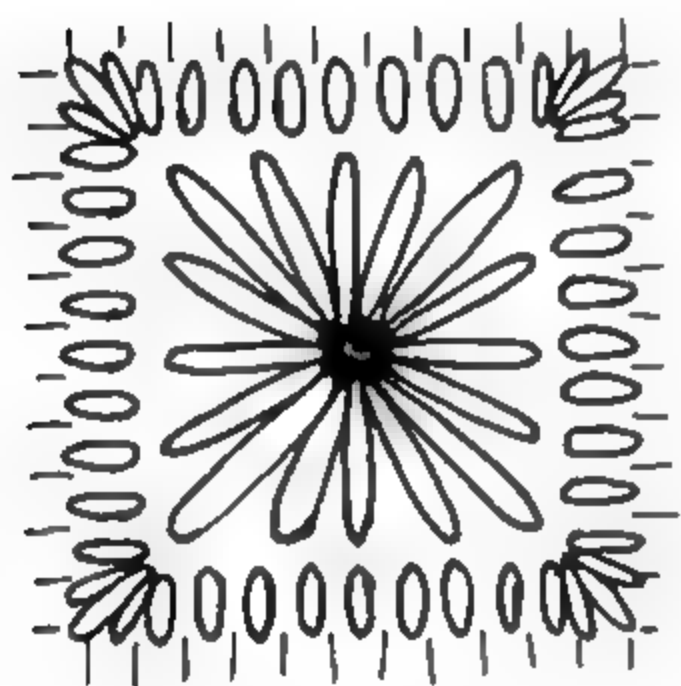
***Broderie Anglaise.*** In its purest form, this consisted only of round or oval eyelets with no surface embroidery introduced into the design. The work was always finished with scalloped borders done in Buttonhole Stitch. Coming into finest form during the late 18th and early 19th centuries, *Broderie Anglaise* appeared on sleeves, ruffles, caps, baby clothes, fine household

# Drawn Fabric Stitches, cont'd

## Barred Buttonhole



Thirty-two Buttonhole Stitches are worked in a circle divided thus: Set eight stitches radiating from one hole. The next eight are set into one hole one thread above first. This makes one half of circle. Set next eight stitches into hole beside second, separated from it by one thread. Final eight stitches radiate from hole directly beside the first.



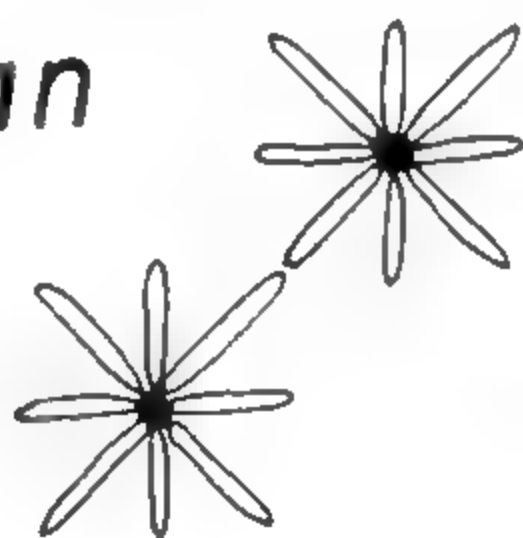
## Drawn Square

This is worked over a square consisting of twelve fabric threads each way. The Satin Stitch frame is first worked as shown, then the sixteen long stitches, all radiating from a central hole, are set in.

Eight long stitches, set to form a square, are centered from one spot. Work in diagonal lines as shown, having the meeting corner stitches come out of the same hole. This stitch is used effectively in the old Hardanger Work.

## Algerian

## Eye



## Broderie Anglaise

The characteristic appearance of Broderie Anglaise comes from its fine Buttonhole edge and the Cut Work motifs. It is always worked in white on white with an occasional Satin Stitch motif accent.



linens and underclothes. It is still a lovely form of embroidered decoration for modern use.

***How to Work Broderie Anglaise.*** True Broderie Anglaise should be worked only on the best fabrics having a fine, firm texture. While traditionally it was and is always worked in white on white, it is newly effective when pastel shades are used with matching threads. Only four stitches are used: Running, Overcast, Satin and Buttonhole. Small round holes are obtained by punching the fabric with a stiletto. Larger openings are achieved by cutting away the fabric. In either case a line of running stitch outlines the area to be worked before either punching or cutting. If cut, the inner piece of the area is slashed sufficiently so that the fabric may be turned back against the wrong side of the work. Then the outline is Overcast over the running thread and catching back the folded back pieces. When Overcasting is completed, the protruding pieces of fabric on the wrong side are cut away as close to line of stitching as possible.

***Swiss Work.*** Later versions of this charming type of embroidery introduced floral motifs worked in Satin Stitch. This combination of Cut Work and Surface Embroidery became known as Swiss Work. The Satin Stitch is always padded and is used for leaves, flower clusters, etc. Stems are always worked in Stem or Outline Stitch.

***Ladder Work.*** Frequently in Cut Work, large areas require some means of strengthening them both for appearance and practicality. This is done by introducing Ladder work in the cut areas. The area is outlined with Running Stitch, the material cut and turned back and the edges Buttonholed. At specific points in the Buttonholing the thread is carried across to the opposite side, secured there with a tiny stitch, and then is Buttonholed back over the connecting thread. If a wider, flatter Ladder is desired, three threads are put back and forth from the same points and then are woven together as shown on page

93). Still another method of Laddering is done by Overcasting the connecting thread. When this is done it is usual to have the edge of the area Overcast, too, to match.

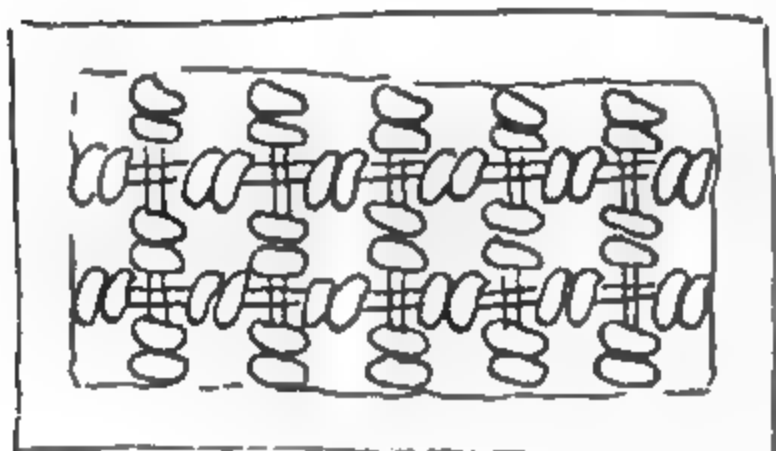
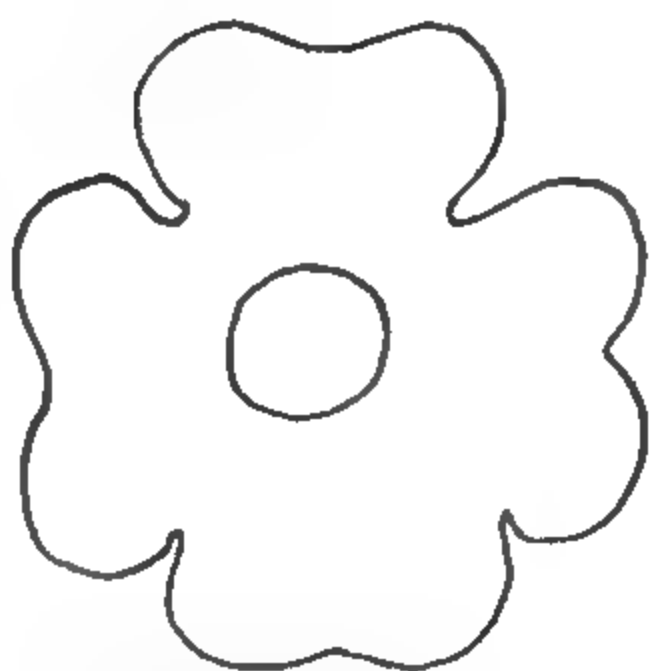
## COMBINING CUT, DRAWN, AND SURFACE EMBROIDERY

The combination of Cut, Drawn, and Surface Embroidery has been developed so characteristically in two European countries that their names have been given to designate their specific styles. Both of them reached their highest peak in artistic expression during the late eighteenth and early nineteenth centuries and, while both employed the same techniques, they were so individually developed as to be two distinct types.

**Hedebo Embroidery.** Hedebo Embroidery is Danish and was developed to decorate men's shirts, women's undergarments, particularly petticoats, and household linens, as well as aprons. Old examples show that a large part of the designs were worked almost exclusively in a variety of hemstitchings. This is known as Dragvaerk, and whole bands covering the width of the material were drawn at intervals. Designs were worked on these bands with Darning or Weaving Stitches while the remaining threads were Overcast to form rows of small holes. Beautiful effects were achieved by surface embroidery employing, for the most part, Chain Stitch outlining graceful designs worked in Drawn Fabric Stitches. This type of Hedebo work is known as Hvidsoem. Later on, more actual Cut Work was used which changed the character of the work, making it reminiscent of Italian Cut Work, which was quite elaborate and involved.

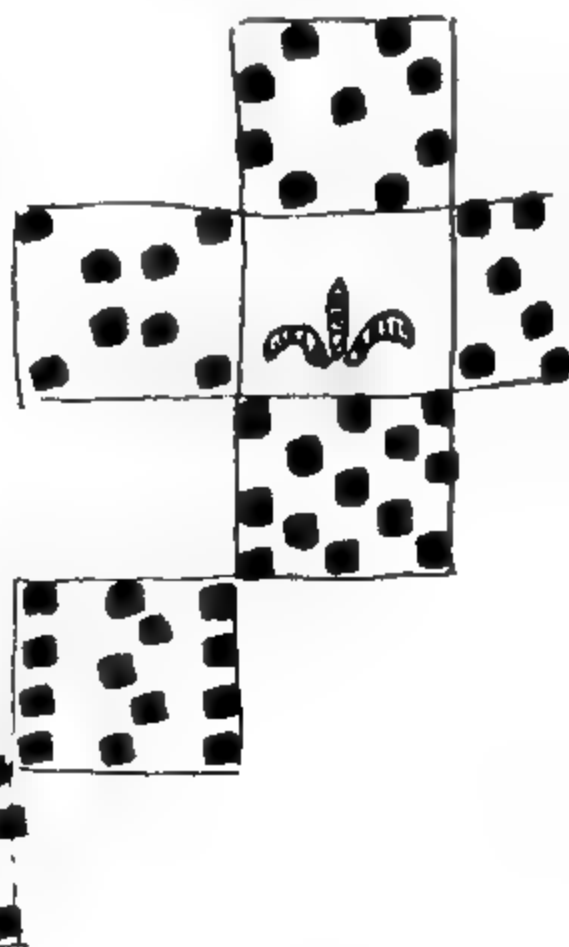
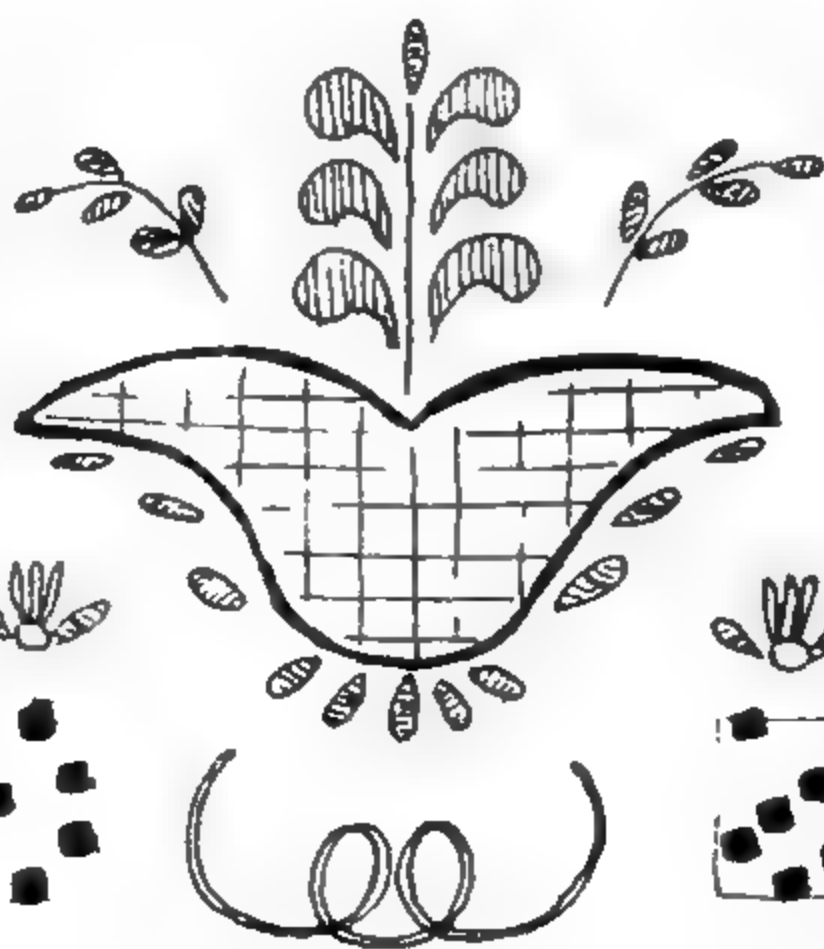
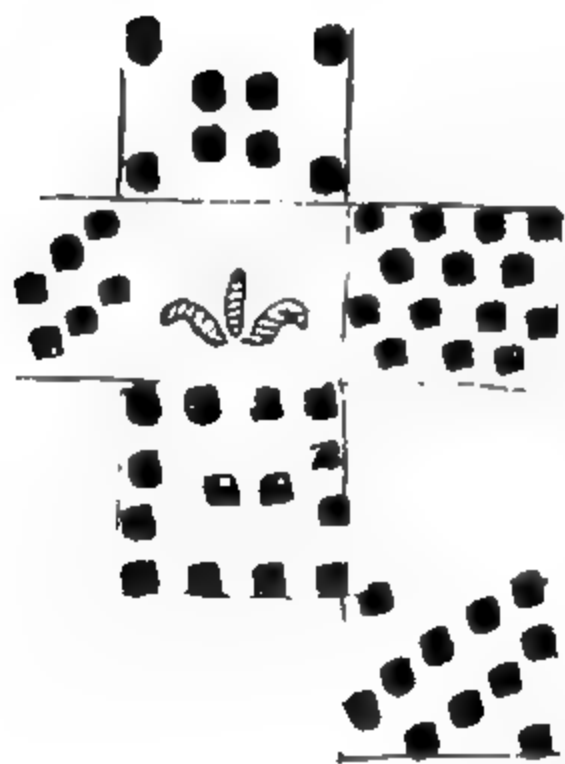
**Hardanger Embroidery.** While Hardanger (a section in Norway) Embroidery employs Cut, Drawn and Surface embroidery for its characteristic work, it is so different in appearance that it never can be confused with Hedebo. Hardanger Embroidery is always geometric in design. The fabrics and the threads used

# HEDEBO WORK



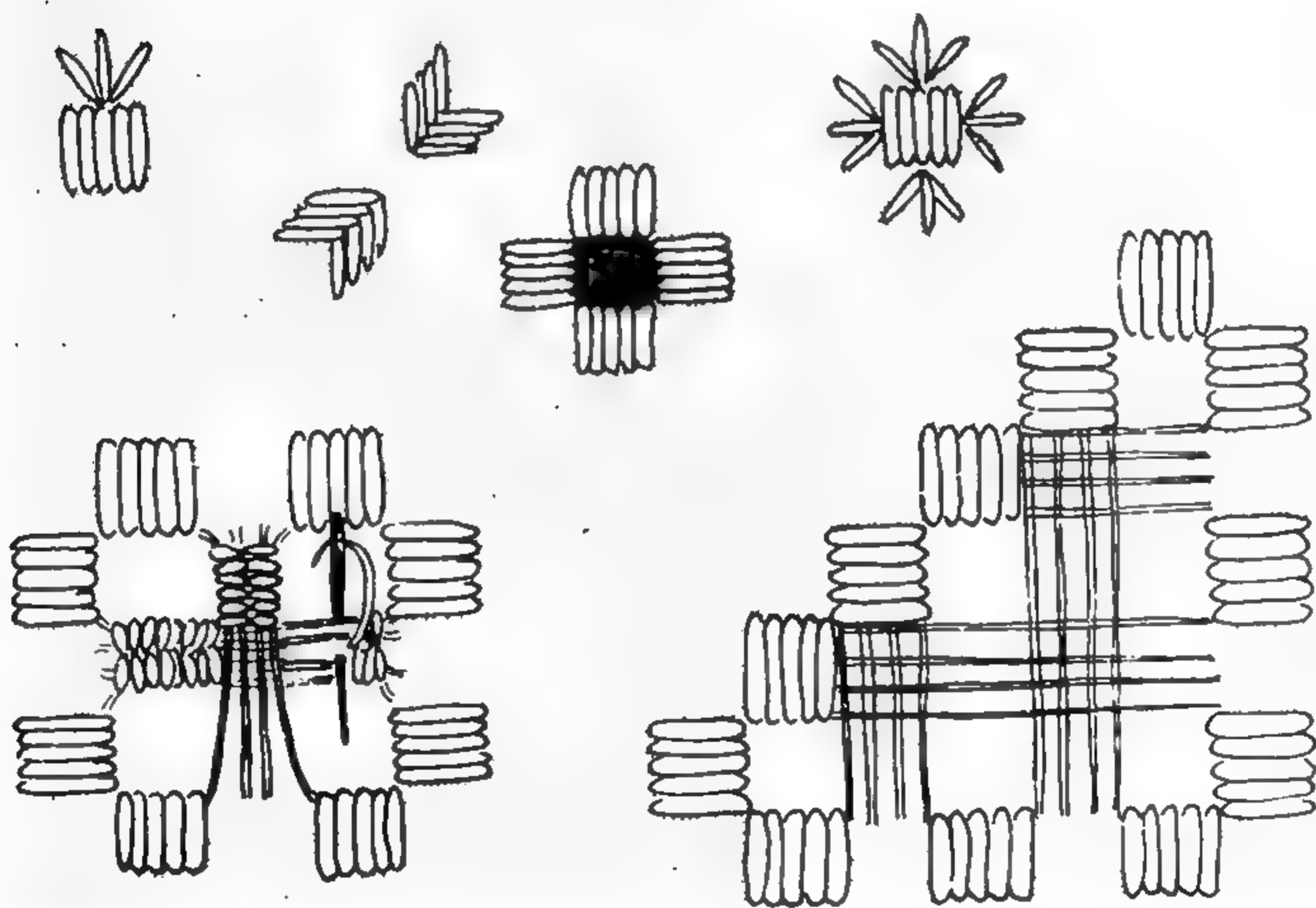
Hedebo Work is a style of embroidery that originated in Denmark. It is characterized by the combination of open work achieved through drawing threads and whipping them into squares, plus surface embroidery worked in fine Chain Stitch. The floral shapes above are taken from old examples. After the shapes have been drawn and worked

over with linen thread, they are outlined by two rows of Chain Stitch. The drawn work consisted of drawing two and leaving two threads both horizontally and vertically. The Overcasting is done by taking two stitches over a horizontal pair of threads, then two over the next vertical pair, and so on. Small leaves, such as those in drawing below, are worked in Satin Stitch. Stems are always of Chain Stitch.



# HARDANGER WORK

This stylized form of embroidery is completely geometrical in form and is always worked on rather heavy linen. Originated in Norway, magnificent aprons and household linens were achieved through the simple device of counting and working over an arbitrary number of fabric threads. (See page 110). The blocks of straight stitches used to outline the open squares are called Kloster blocks. They are placed in the chosen design, after which the threads are cut and drawn to make the open work. Notice that the head of each Kloster block faces the cut space, thus preventing fraying. The motifs below are characteristic of old Hardanger Work. Geometric designs were selected, the Klosters set and additional spot motifs like those on upper line were embroidered. When all surface embroidery was completed, threads were drawn and Overcast or needle-woven (see lower left) to make decorative bars.



## HEMSTITCHING AND DRAWN WORK

are considerably coarser than Hedebo work, which has graceful and sweeping floral motifs with delicate open work.

Freedom of expression and execution is possible in Hedebo work. Hardanger is controlled completely by thread count, which is why it is always done on coarse and rather heavy linen or cotton. The designs are geometric and depend upon Kloster blocks to hold and frame the Cut Work. The Kloster Blocks (the Norwegian name designating squares of Satin Stitch) are always worked with an odd number of stitches over an even number of threads; five stitches over four threads, or seven over six or nine over eight threads. The Kloster blocks are worked first, as shown in the diagram on page 109, then the threads are cut. That requires delicate and accurate work and must follow a rigid method of procedure in order to get the characteristic effect. Either the vertical or the horizontal threads may be drawn first, but, once having started, all of the threads in that category must be cut and drawn before starting the second set. Four threads are cut close up to a Kloster block, are withdrawn across the fabric to the facing Kloster block, where they are snipped off with a very sharp scissors. Complete all the horizontal withdrawals, then draw the verticals. The result is an open mesh of crossed lines of groups of four threads each. These must be strengthened by Overcasting or Weaving stitches.

Any surface embroidery which is introduced into Hardanger work must be completed before the Cut Work is started. Chain, Back Stitch, Algerian Eye Stitch, are some of the stitches used for this surface embellishment. Both the Klosters and the Surface Embroidery are worked in embroidery hoops or frames. The work is taken out of the frame before cutting.



6..

## *Embroidery Tools and Techniques*

**T**HE OLD ADAGE of the workman blaming his tools for poor work is quite true insofar as embroidery is concerned. It is impossible to emphasize too strongly the importance of having the right implements to work with. It is the rule rather than the exception to find needlewomen using ordinary sewing needles for embroidery. It is also true that the average sewing basket contains but one pair of scissors and that usually of a size for cutting out dress and suit patterns! Many of these otherwise expert needlewomen give up embroidery because their results are poor, never realizing that it is not their skill but their tools that are to blame. You can get away with an all-purpose-size needle and thread for ordinary sewing and dress-making simply because 90 per cent of the stitching is hidden. Not so with embroidery wherein 90 per cent of the stitches are on the surface. Fine work requires fine tools.

(No great expense need be gone into in order to equip an embroidery kit. Having one that contains all the necessary implements adds immeasurably not only to the joy of the work itself but to the rapid acquisition of professional skill./That is no idle statement, but a proven fact.



## THE PROPER NEEDLE

(No matter what kind or type of embroidery is being planned, see that you have the proper needle with which to work. Embroidery needles are called Crewel needles and the best ones come from England. They are relatively short in length, have long, slender eyes, and the eye-end is scarcely thicker than the tip, yet they are remarkably strong. They are numbered to indicate size; the higher the number, the finer the needle. Sizes No. 6, No. 8, and No. 10 will provide an ample supply for most kinds of embroidered work. Retain them in their original wrappers, not only to keep them sorted according to size, but also to differentiate between them and regular sewing needles. Many types of embroidery call for the use of blunt needles and for those purposes you will require Tapestry needles which, like the Crewels, come from England. One packet of assorted sizes will fill all requirements.)

## SCISSORS

Work is

Next in importance are scissors. Two sizes are really important; an extremely small pair about three to three and one-half inches long, and a larger pair not more than five inches in length. Buy only the very best obtainable. They are expensive but they are worth the cost. /

Above all, keep these scissors sacred to the use of embroidery. No letting the children borrow them "just for a moment" or using them yourself to snip off that hangnail. That way lies disaster, for they are very delicately adjusted and the slightest abuse dulls the blades and ruins the leverage. (The very small scissors are used for snipping off fine threads while the larger one takes care of coarser threads and may be used for cutting fine fabrics.)

If you plan to do much Cut Work embroidery, get still another pair of scissors for this purpose. They should be rather heavy and have short and extremely sharp blades.

## EMBROIDERY HOOPS OR FRAMES

(Embroidery hoops or frames are a "must" to achieve fine even work. Yes, quite a good deal of embroidery is done without a frame or hoop but most of it requires some method of holding the fabric taut while working on it. The style and size of hoop or frame is a matter of personal choice. I use two kinds, a small wooden pair of hoops about four inches in diameter and a larger metal pair that has an adjustable screw on the outer hoop to loosen or tighten the ring to accommodate various thicknesses of material.)

Since hoops are inexpensive, it is worth experimenting with regard to size and type. It may be that you will find the smaller sizes easier to handle, even if they do require a more frequent removal and reinsertion of the work.

(Never use a ring or hoop that stretches the fabric when the top ring is put on. The fabric should be just taut enough to keep the work from sagging.) If the hoops do not keep the fabric taut, wrap a small piece of folded material around one hoop, then try putting the work in. Slight experiment will indicate the correct thickness of wrapping to keep fine fabrics sufficiently taut in the ring. The wrapping can be removed when heavier materials are being used.)

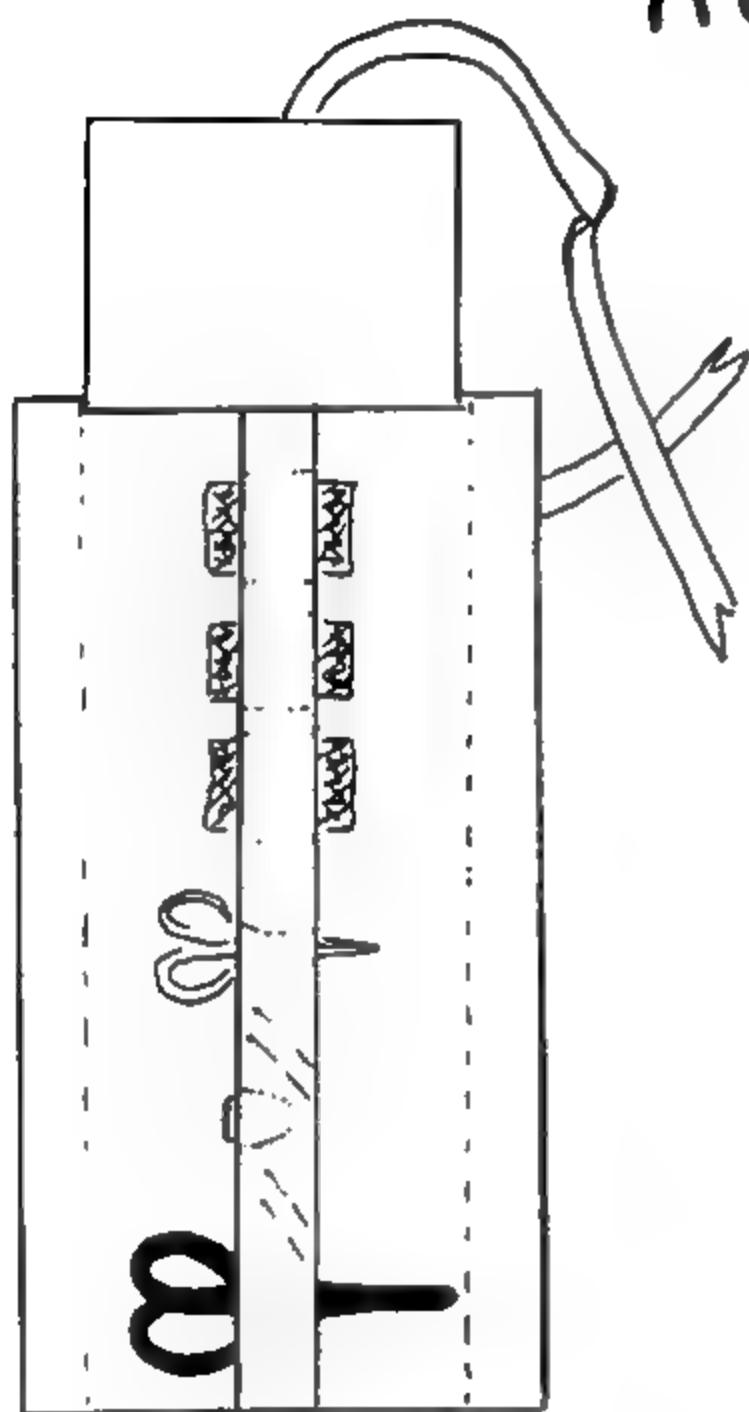
## THIMBLES

While (Thimbles, of course, are a required tool.) Since you are putting together an embroidery kit, get an especially pretty thimble to be used only while embroidering. Let the more utilitarian one stay in the sewing or mending basket. Using a luxurious thimble is not a necessity of course, but it does add a great deal to one's enjoyment while embroidering.)

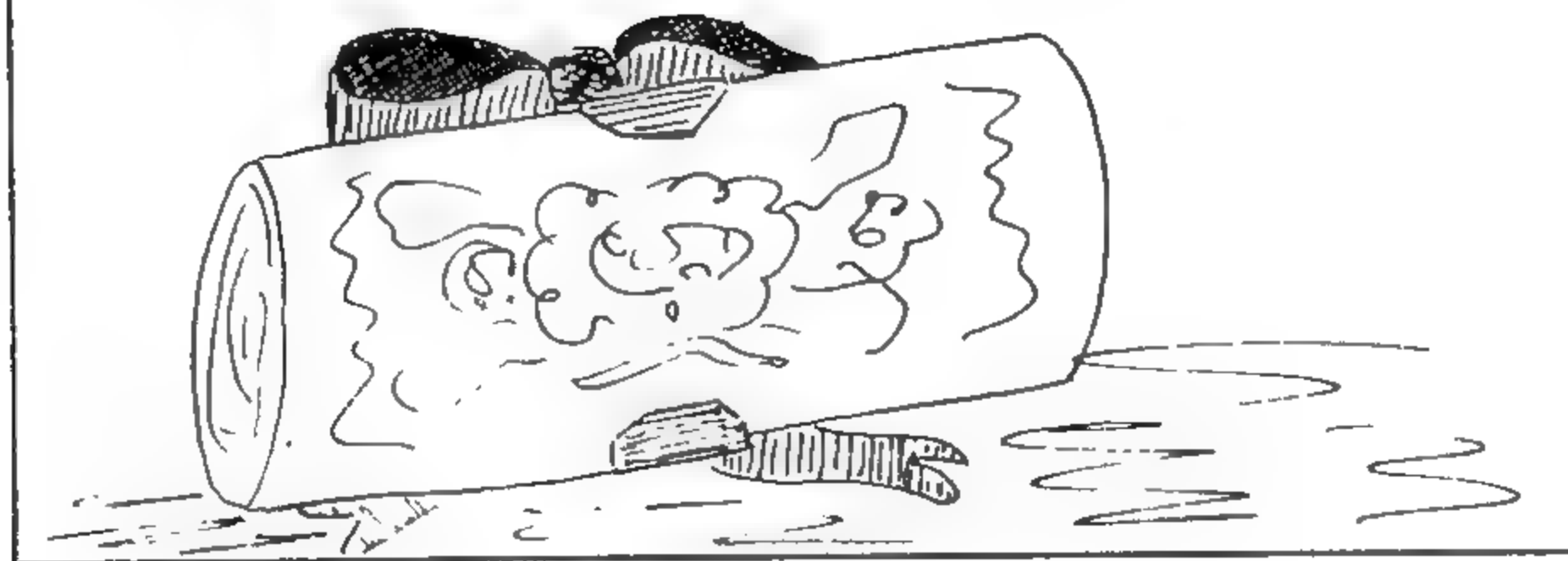
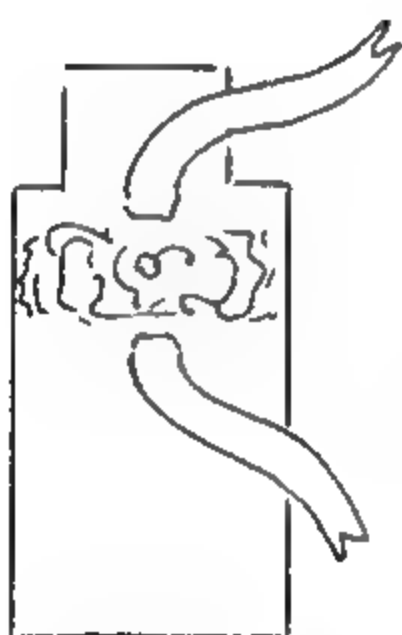
## YOUR EMBROIDERY TOOL BUDGET

All the needles you will ever need will probably cost about seventy-five cents. Scissors, the most expensive items, may run as high as six or seven dollars. The thimble, even a solid gold

# ROLL-UP KIT for EMBROIDERY TOOLS



As you can see, this Roll-up Kit to keep your embroidery tools safe and isolated from other sewing tools is based upon the cloth cases used to hold your fine flat silver. The dimensions of the kit are determined by the size and number of things you wish it to encase. Lay them out in a row on a piece of paper, leaving enough space between each two, both to facilitate sewing and allow for rolling up of the case. Trace their outlines and then gauge the outside dimensions of the kit accordingly. A fairly wide strap is attached down the inside center of the case and stitched down at points wide enough to hold the various objects which are slipped under it. The dotted line indicates the fold-in section for closing the case. This prevents the articles from slipping out and becoming lost. Embroidery designs for decorating the kit are given on page 117.



one, will not exceed three dollars, and quite pretty ones of sterling silver may be had for about a dollar. Two or three sets of hoops will not be more than a dollar or so. These are lifetime tools and getting the best ones you can afford is an infinitesimal investment when viewed in the light of the priceless and beautiful things they will help you create and execute. There is no question about the fact that once having worked with the best you will never willingly return to using substitute embroidery tools and implements. Just the sheer pleasure of handling fine instruments more than repays their financial costs. The effect they will have on the quality of your work must be experienced to be appreciated.

### THE EMBROIDERY KIT

Having assembled ~~these~~<sup>these</sup> fine tools, ~~do~~<sup>we</sup> have some kind of a case or kit in which ~~to~~<sup>we</sup> keep them between working intervals. Do not keep them in an open basket, for, being exposed, they offer a constant temptation to use them for other purposes. A simple roll-up kit having straps inside under which the tools may be slipped and held will answer the purpose. That keeps the embroidery implements isolated and protected.

***Make Your Own Roll-Up Kit.*** <sup>the</sup> The pattern for a roll-up kit is given on page 114. <sup>It</sup> It may be plain or decorated with embroidery and what better place could one start this fascinating craft. No matter what material is used for the outside, do try to get a piece of velvet for the inside. The pile surface keeps the scissors clean and polished, and also tends to prevent their slipping out of place. )

<sup>on</sup> ***The Antique Kit.*** More elaborate embroidery kits or containers may be had, of course. They are fun to own and use and need not be expensive. Look around the attic, or second-hand stores, or antique shops for one of those old-fashioned sewing baskets having a hinged flat cover, the inner side of which usually had straps and pockets to hold sewing implements. The virtue of these old baskets is that the work itself may be safely kept

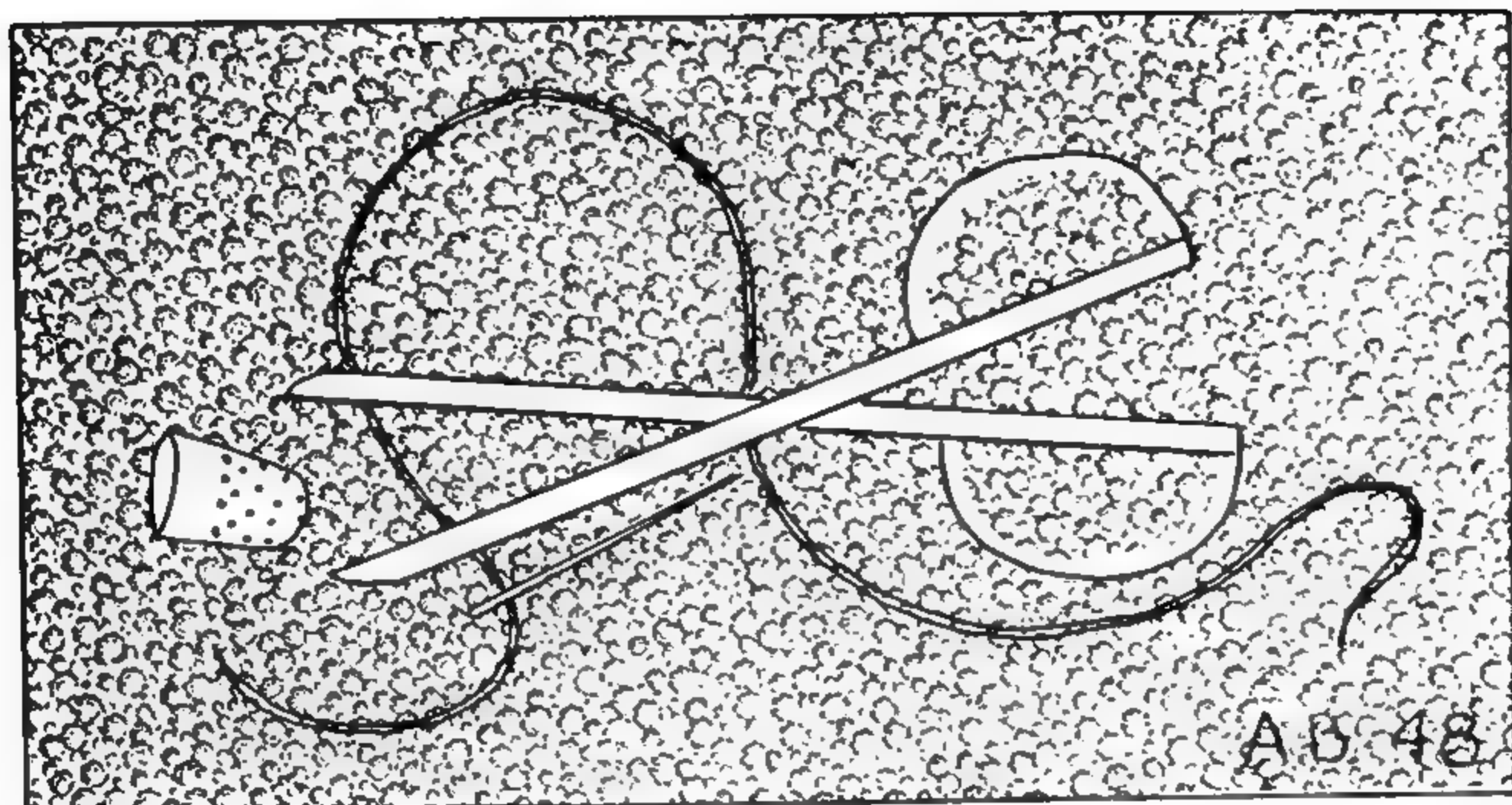
within them. / Antique sewing boxes sometimes may be had if you keep your eyes open for them. When you find one that is fully equipped with scissors, stiletto, needle case, etc., do not be surprised at the price it will command. It will not be cheap!

## MATERIALS TO USE

As important as tools in the mechanics of embroidery are the materials and the threads to be used. Use only the best! The initial cost is so little more. The years of wear and pleasure the best materials afford, more than make up for that increase in the original investment.

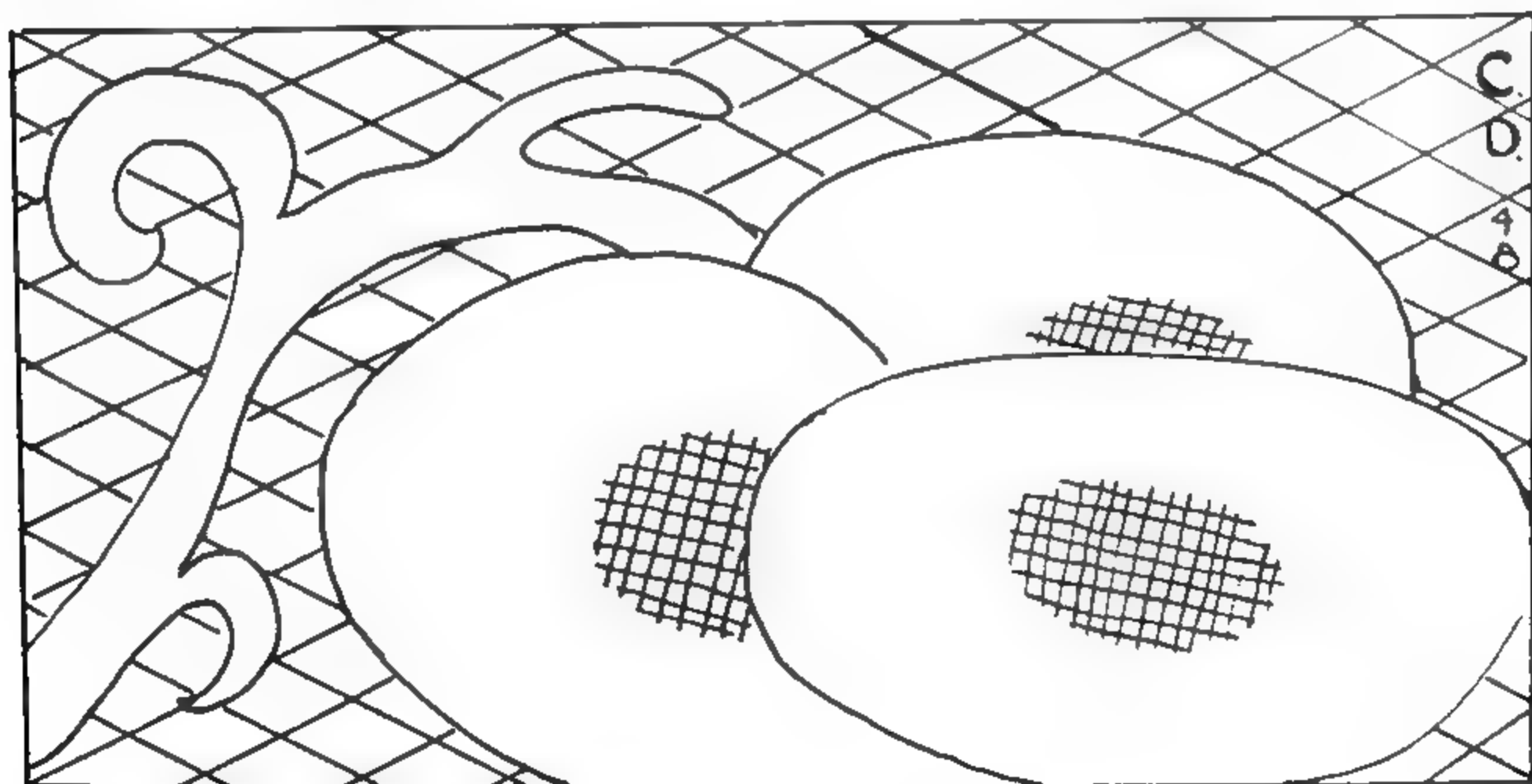
***Laundering.*** If the objects to be embroidered will be subject to laundering, make sure that the material to be used is color-fast and preshrunk. It is heartbreaking to spend many hours stitching fine and lovely designs on something only to have the entire effect ruined by colors that run or by shrinkage. If the fabric is not guaranteed at the place of purchase, launder it yourself before embroidering it. This, of course, removes the "new" look to the material, which is unimportant except perhaps in the case of gifts. A simple explanation, if you feel you must make one, will remove any idea that you are giving "used" material.

***Threads.*** Use only color-fast threads, particularly for washable garments. Having experimented with many threads and flosses, I have found that those imported from England stand up best. They are no more expensive than domestic ones and are to be found in department stores all over this country. These Perilusta flosses come in an extravagant range of colors, making it possible to achieve the most subtle shadings or to match the most unusual fabric colors.



## DESIGNS *for* DECORATING KIT

These design suggestions for decorating your Embroidery Kit lend themselves to rapid execution. Since a fairly heavy fabric will, no doubt, be used for the outside of the kit, use fairly heavy thread, floss or even knitting wools. The designs shown on this page are just about the size you'd use for the Kit, so why not trace them right off. How to transfer the tracing to the fabric to be embroidered is described on page 115. The top design lends itself to appliqué as well as embroidered decoration. The blades of the scissors and the thimble might be appliquéd, the needle, thread, handles and dots on thimble, embroidered. Try bright-colored wools for working out the shapes in the lower design, and Couch strands for background.





## TECHNIQUES OF EMBROIDERY

Any fabric can be embroidered. Any thread, string or wool that can be put through the eye of a needle may be used for actual stitchery, while many sizes and types of threads, cords and wools may be laid on the surface and then held down by stitching with finer thread. The choice of materials is completely dependent upon the ultimate object for which the embroidery is planned. Judgment and taste play a very large part in the selection of materials and working threads because they control both the design and the individual stitches used to develop it.

***Styles of Embroidery for Linen.*** The varying degrees of fineness obtainable in linen fabrics indicate the style of embroidery to be used upon them. Extremely fine, closely woven handkerchief linen calls for delicate, graceful motifs executed with thin thread and in fine stitches.

Linen scrim, a very transparent but loosely woven material which is ideal for curtains and formal table mats, seems to call for Drawn Fabric Stitches.

The close, firmly woven linen usually used for nurse's uniforms offers a perfect background for a wide variety of surface embroidery stitches, both simple and composite. The looser and heavier types of linen seem made specifically for Cross Stitch and its many variations, for Hardanger work and for some forms of Drawn and Cut Work.

Naturally, the thickness and weight of the working thread used on the various type linens (and all other fabrics) should be in proportion. A too heavy thread will spoil the design and possibly rip the material. A too thin one requires too many stitches to secure the desired weight.

***Floss Thread.*** For most forms of embroidery a floss thread is desirable. It comes in skeins of six individual threads loosely twisted together. They may be separated to secure the desired fineness or thickness. To do that without snarling an entire length is something of a trick. Pick off from the cut end the one or two

or three threads you wish to use. Hold them between the right thumb and forefinger while securely holding the balance of the threads between the third and fourth fingers. Now grasp the entire strand of floss with the fingers of the left hand, which are curled into the palm. The left thumb is inserted into the separation of the threads formed by this method of holding them with the right hand. Gently run the left thumb down to separate the threads. This untwists the strands which are prevented from snarling by the curled fingers of the left hand.

**Threads with a Twist.** Threads having a high and quite discernible twist are frequently used on the heavier linens and cottons, particularly for geometric designs worked out in blocks of Satin Stitch. Properly used, they give the work an appearance of great richness. When used on fine fabrics, the effect is coarse and ungraceful.

**Metallic Threads.** Metallic threads should never be drawn through any fabric, as it will itself be torn and frayed while possibly ripping the material. Couching metallic thread on the surface is the only way to use it.

**Wools.** Wools of various weights, except in Petit and Gros Point, are usually couched down unless the fabric is of such weight and looseness of weave as to allow them to be stitched through. Heavy linens, monk's cloth, tweed and burlap may be actually, and often quite beautifully, stitched with wools.

✓ **Use the Right Needle.** Do not try to use a needle too fine for the threads to be worked. It will only chafe them at the eye and actually cut them in two. Too large a needle is just as unsatisfactory, for the thread will keep slipping out and the needle itself is apt to make discernible holes in the material. The eye should be of such a size as to allow the thread to be pulled through with a little effort.

**When Threads Twist.** Some threads will twist and snarl during working. When that happens, hold the thread taut by its

## EMBROIDERY TOOLS AND TECHNIQUES

tail, run the eye of the needle right down to the surface of the work and then, grasping the thread between the right thumb and forefinger nails, untwist them by drawing the tightly closed nails along the length of the thread. Twisting is sometimes due to using too long a thread. Never use a thread more than twenty inches long.

***Correct Position and Angle of Needle.*** The position and angle of the needle, and the direction in which specific stitches are best worked, is clearly indicated in the drawings illustrating the individual embroidery stitches. Learn them correctly right from the start so that the individual movements become automatic.

***How to Avoid Knots and Loose Ends.*** Knots and short ends of thread on the wrong side of the work are never necessary. Neither are long connecting threads between separated motifs. While the back of most pieces of embroidery is usually hidden, there is great satisfaction in so executing the work that it is as neat and uncluttered as the face. Knots, loose ends and connecting threads are to be avoided, especially on those pieces that will be laundered.

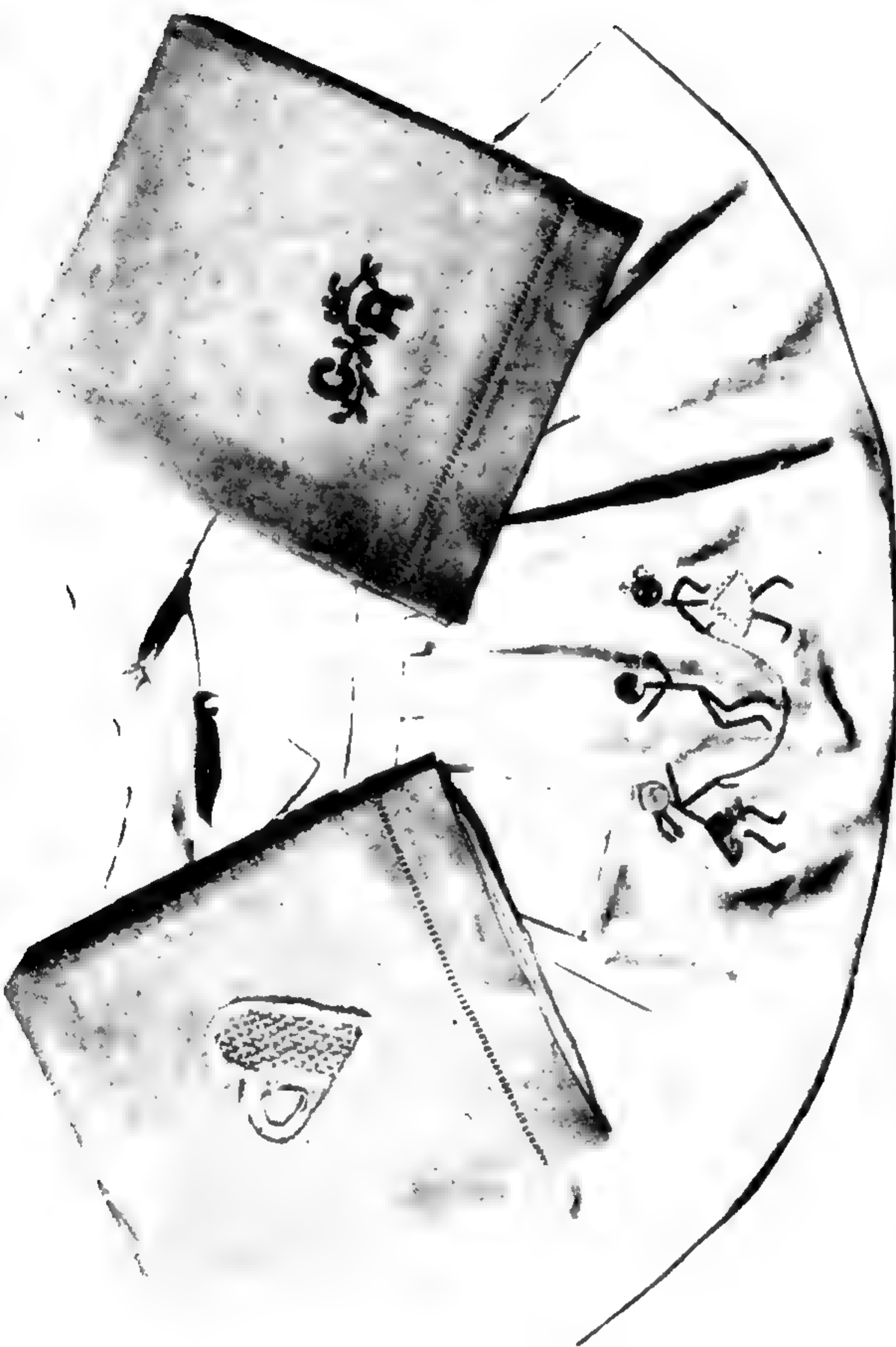
If you do not use a knot when starting the work, won't the thread slip out, you wonder? No, not if you take two or three minute running stitches pointing toward the starting point of the embroidery. As the embroidery progresses it will not only cover those stitches but, in piercing them, will keep them quite secure.

***Finishing.*** Finishing is done somewhat differently. Bring the thread through to the wrong side, take a tiny Back Stitch within the confines of the embroidered area, then carefully run the needle through a short distance beyond the Back Stitch. Snip off the thread as close to the surface as you can.

***Care of the Hands.*** No matter how expert you may become in needlework, the forefinger of the left hand will be needle pricked. This may be a regular occurrence or a rare one. The

resulting slight roughness of the skin will, when you do exceptionally fine work, catch and possibly fray threads. That can be avoided by rubbing a hand lotion into the skin before starting any work. This may sound like a fussy operation. It isn't and it should be done conscientiously. Even if the condition of the skin is so perfect that no damage to the work will occur, a matter of pure vanity would dictate that little operation. No other manual activity a woman engages in displays her hands to such good advantage as does embroidery. The necessary motions when taking stitches are fluid and graceful in themselves. The hands that make them might as well be as pretty.

***Take Time With Your Embroidery.*** Embroidery is a leisurely and time-consuming operation. Accuracy, precision and delicacy are the keynotes. Excitement and interest will tempt you to rush a piece of work to its conclusion. Don't give in. Take your time and savor each working period for the enjoyment it holds. It is one of the most relaxing and satisfactory forms of work that one can do, and as a release for nervous energy it has few equals. It can be picked up and laid down at will, go with you on trips, help while away the time on trains, and it soothes your nerves during those periods of tense waiting we so often meet up with. Over and above those assets, its greatest virtue lies in that fact that through embroidery you are creating something beautiful and usable, something which no one else has.



Guest-towel monograms become distinctive when old stitches are put to new uses. The heart-shaped motif is a modern interpretation of Hedebo work, including the triple Chain Stitch border, the Drawn Fabric squares and the Satin Stitch letter. A floral spray accents the Buttonhole working of the other monogram. The child's apron charmingly combines Appliqué and Chain Stitch. (Designed and worked by the Author.)

## 7..

### *What to Embroider and Why*

**F**ASHIONS CHANGE. What was last year's darling is this year's third cousin twice removed. Style, however, is the personal expression of good taste that unerringly selects just the right thing for that person individually. Style is the creation of an atmosphere that is charming, harmonious and beautiful. It includes one's clothes as well as one's household surroundings. It does not slavishly copy or follow what "they" are doing or wearing. The discriminating use of embroidery to beautify wearing apparel and decorative objects for the home has little to do with whether it is "the vogue" this year or whether it is old-fashioned. The addition of fine handwork, used with judgment and good taste, creates a personal style that is enviable. It transforms the ordinary item into an exclusive one, changes "ready-to-wear" into custom-made articles.

The desire to create with one's hands is an ever-present urge in ninety-nine out of one hundred women. With some it becomes an overpowering passion that inspires them to produce one embroidered object after another. To their skill, persistence and industry, the welter of embroidered things they turn out is a high tribute. They defeat, however, the entire purpose of embroidery, which is to *create* beauty where little or none ex-



## WHAT TO EMBROIDER AND WHY

isted before. Quantity is never a substitute for quality. There is a great difference between richness and fussiness, between articles that are merely show-off pieces and articles so beautifully balanced in design and skillful workmanship that one is conscious of the work as a whole rather than of its specific embellishment. When a guest says, "My, what a beautiful towel," instead of, "Goodness, did you ever see such embroidery!" you will know that you have created a perfectly balanced piece of work.

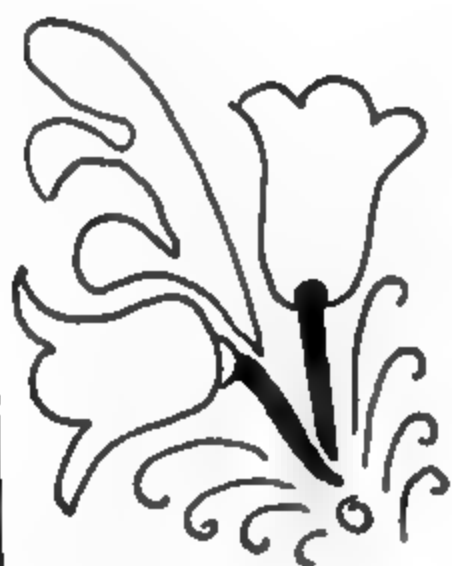
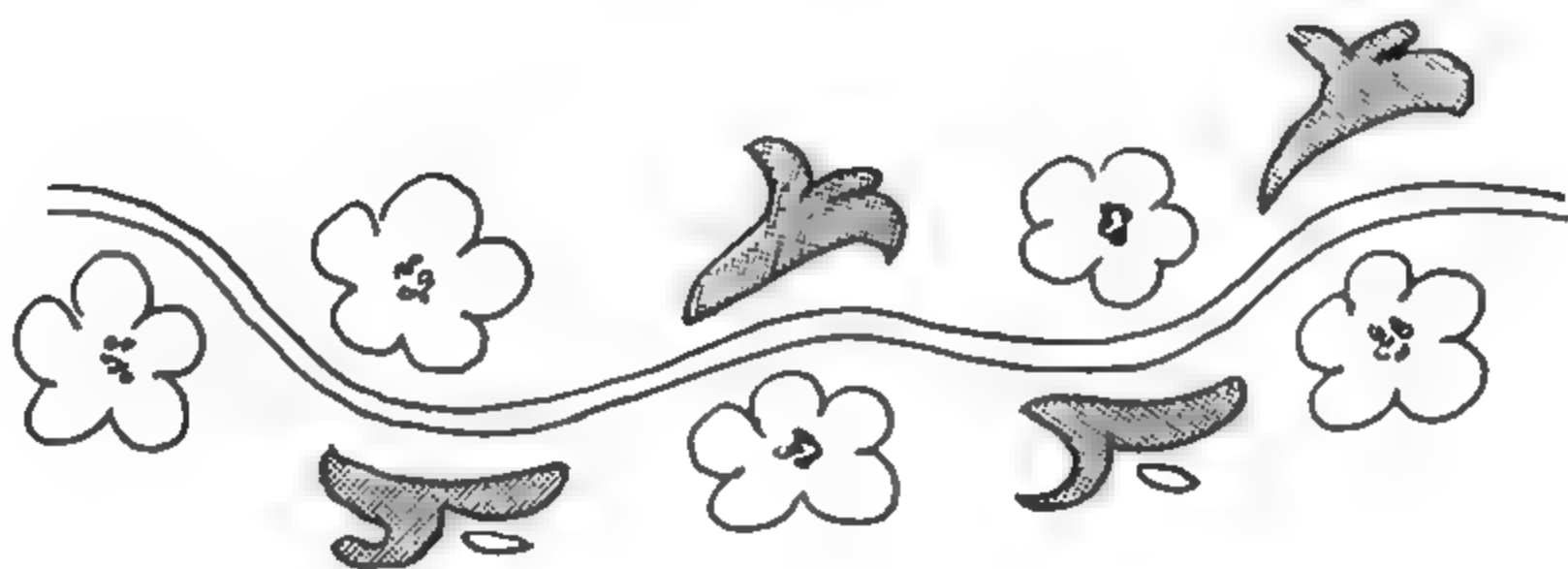
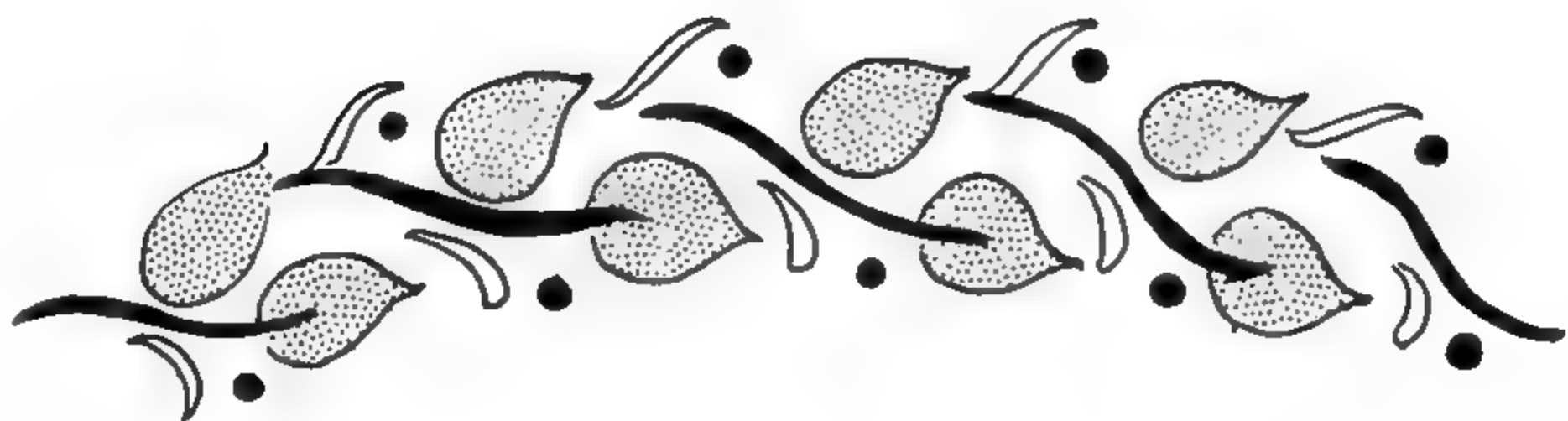
The great fault lies not so much with these ardent wielders of the embroidery needle as with the fact that they are so completely dependent upon the commercial packaged embroidery pieces, the stamped goods and transfer patterns that are on the market. Naturally, these bear little or no relation to one's personality or the style of her home. They are concocted for a huge mass market and geared to the least skillful of the people to whom they are sold. When perfectly executed the embroidery on these pieces has a machine-like quality that is due to the usually stereotype design given. So do not limit your ingenuity, skill, imagination and good taste by depending upon such vehicles. Be courageous and imaginative and create your own embroidered beauty. It is really easy, once you have taken the plunge. The first step is to do a little thinking on the subject. What personal and household things lend themselves most aptly to embroidery?

## TABLE AND HOUSEHOLD LINENS

Table and household linens, because they are a long-term investment, repay you a thousand times over, during the course of the years, for the beautiful stitchery you have put into them. Good fabrics, good threads and a skillful needle will produce a form of beauty that money cannot buy. Take table mats and napkins, for instance.

**Use Simple Embroidery.** The simplest and most restrained form of embroidery not only beautifies them, but gives the table

# EFFECTIVE BORDERS for HOUSEHOLD LINENS



These border designs lend themselves to a variety of uses and depend upon the stitches chosen for individuality. They are formal looking when developed in Satin Stitch, informal when the open lacy stitches are used.



## WHAT TO EMBROIDER AND WHY

a distinguished air accomplished by no other means. While extremely decorative, this same simple and restrained embroidery means that the linens can go through the washing machine and ironer as simply as do floursack dish towels. Fabrics suitable for Hemstitching or Drawn Fabric Stitches need but a touch of this work. Chambray, muslin and pique make delightful mats and a perfect background for Chain, Satin, Stem, the various Cross Stitches and some of the more closely worked composite stitches.

**Designs.** Designs employing various stitches for individual fabrics will be found on pages 240-45. Your own selection of stitches may suit your purposes much better. Go ahead and use them but remember that business of laundering. Difficult, elaborate and long-threaded stitches will require tedious minutes of hand ironing to make them look right. So keep the work simple. The final results will be much better looking.

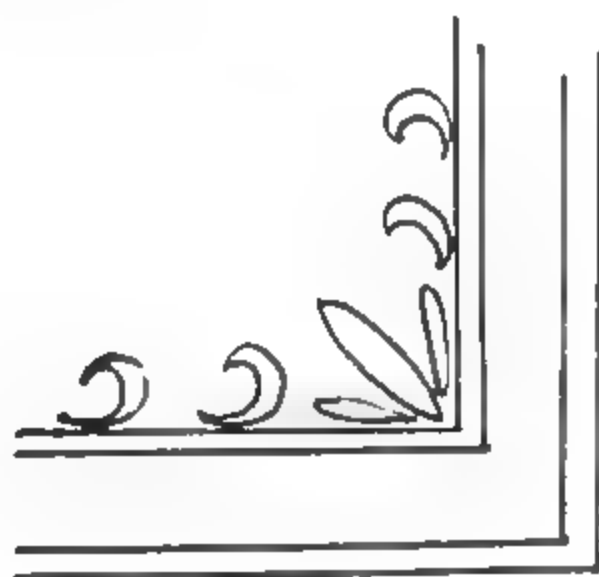
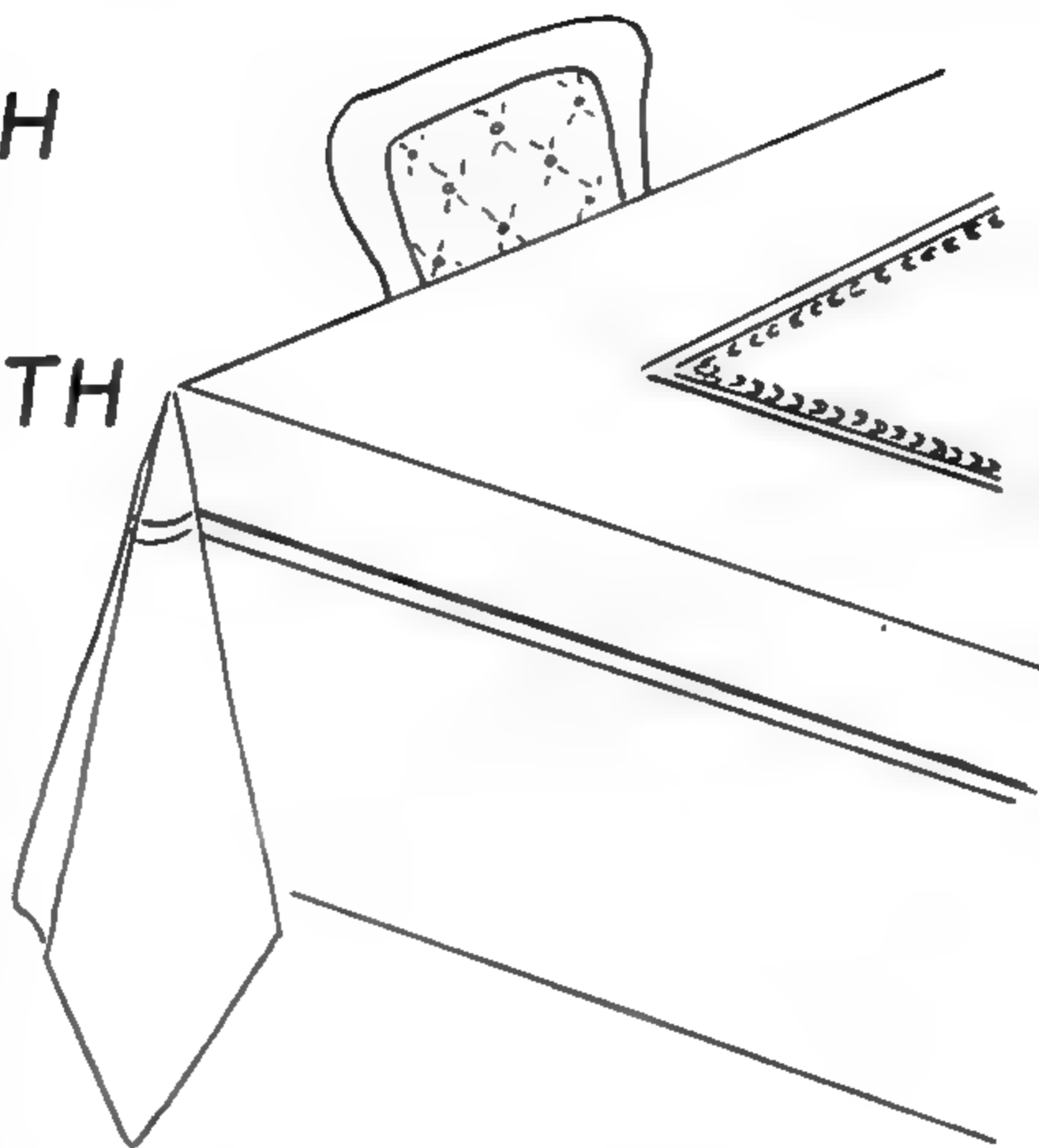
## HOW TO EMBROIDER TABLECLOTHS

Tablecloths are usually major projects. When reserved for formal and dress-up occasions, the work and skill lavished on them is well worth while. Once again, simplicity should be the better part of ambition, for the very obvious reason that intricate designs and elaborate stitches are confusing when the table is set, and make for unsteady glasses and table accessories. All work should be as flat as possible and so designed that it is not lost or mixed up with the silver, plates, glasses, etc. It is easy to avoid that fault by laying the fabric out on the table, then actually setting the table as it would appear for a formal dinner, lunch or tea. With a pencil, lightly mark off those areas which you wish to decorate, then, after removing the fabric from the table, outline the pencilled areas with colored basting. That is really necessary since working with the material will rub off or blur the pencilled outlines.

# SATIN STITCH DECORATES DINNER CLOTH

The method of laying out a design for embroidering a dinner cloth is explained on page 126. The design suggested here is for a formal linen cloth, therefore calls for its development in Satin Stitch. The straight lines are lightly ruled direct-

ly on the cloth and indicate bands of solid Satin Stitch. Work the stitches at a slight slant, which will ensure a more even and straighter edge. The curved motifs are also worked in Satin Stitch. Trace the large curve below on heavy paper. Cut it out and trace around it at desired points.



**Selecting the Design.** The type and character of the design to be embroidered on the tablecloth is a matter of personal choice and ambition. A good rule to follow is to be guided by the design of the china to be used on the cloth. Extremely plain, gold banded dinnerware would indicate the effectiveness of Drawn Work, Drawn Fabric Stitches or restrained and simple Cut Work. Floral Patterns offer their own inspiration. How to develop these ideas for your use is discussed in the following chapter. Whatever is decided upon is more or less controlled by the fabric chosen for the work.

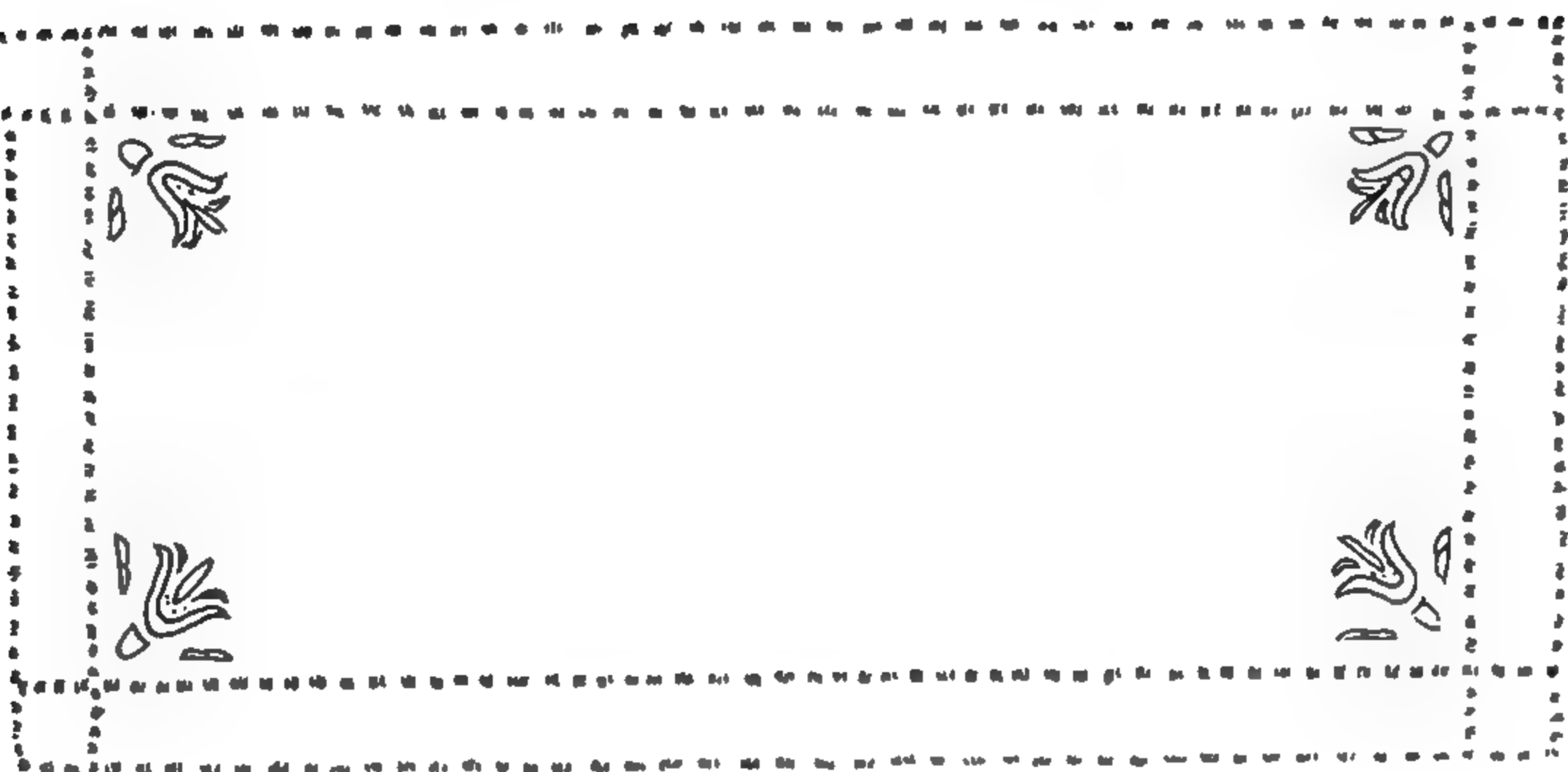
**What Fabrics to Use.** It is always desirable to have the tablecloth in one piece, as joinings to achieve the necessary width or length are bulky and awkward. A plain, textured, ready-made cloth will give the necessary measurements. When buying them for this purpose avoid jacquard or damask (woven-in designs) fabrics. Sheeting, of linen, percale or fine muslin, makes beautiful tablecloths. The firm texture of these fabrics gives wide play to a variety of stitches.

**Color of Thread and Fabric.** Since the fabrics just mentioned are for formal use, it is traditional that both they and the embroidery threads be white. If pastel colors are chosen for the background (buy a pastel-colored percale sheet), the embroidery thread should either match, be a shade lighter or darker, or be white. Contrasting colors for formal dinner settings are bad taste. For informal settings, such as buffet suppers, the gayer and brighter the effect the more charming the setting will seem. Simple and effective embroidery designs for formal dinner cloths are given on pages 127 and 129.

## HOW TO EMBROIDER SHEETS AND PILLOWCASES

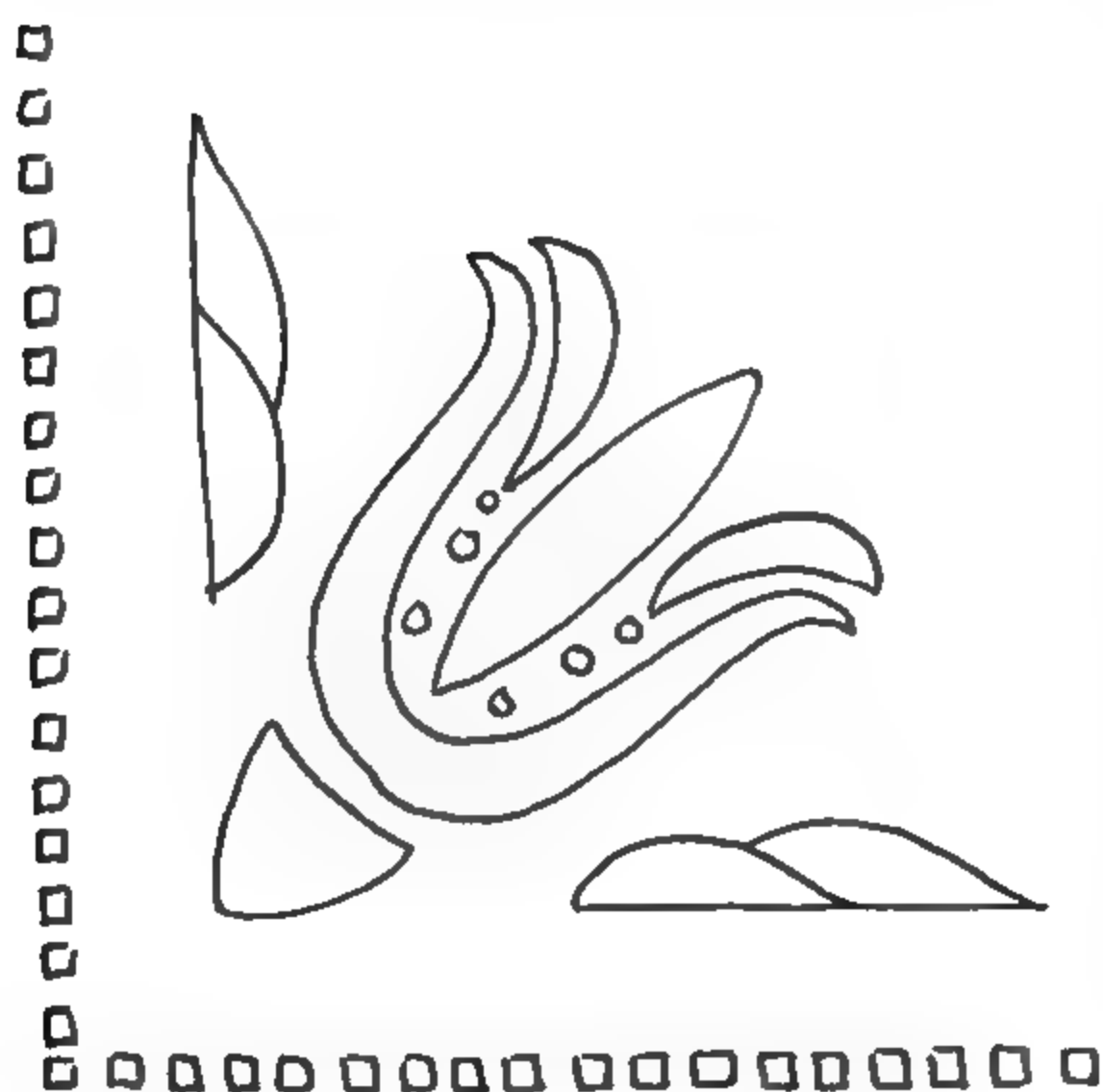
Sheets and pillowcases offer a world of possibilities for embroidered decoration. As well as beautifying them, embroidery serves a very practical purpose as far as bed linens are concerned. The average household usually owns two and sometimes three different-sized sheets. Sorting the laundry before

# FORMAL DINNER CLOTH



The design above combines Hemstitching with corner motifs worked in Satin Stitch. The size of the design, of course, is controlled by the size of the cloth. The Hemstitching might be Double or Ladder, both explained on page 93. Draw the threads carefully so that the end of the drawn area falls exactly where you want it. To ensure this, place the fabric on the table and with a yardstick measure off the lengths the drawn threads are to extend. Carefully snip them at those points

before beginning the drawing from the opposite end. Complete the hemstitching before the embroidery is begun. The size of the embroidered motif may be exactly that of the design below, in which case trace it. On the other hand, the size of the cloth may demand a larger motif. If that is necessary, trace the original, then enlarge it as is explained on page 207.





## WHAT TO EMBROIDER AND WHY

putting it away in the linen closet is usually a tedious process of going through the folds to find the bottom and then tracing down the manufacturer's label upon which the size of that sheet is marked. By selecting three different styles of embroidery stitches and using each one to identify a specific size of sheet, the sorting problem is simplified tremendously.

***What Stitches to Use.*** Suppose you choose Satin for the full-size sheet, Chain for the twin size and Cross Stitch for the single size. While the designs may all be different for the full-size sheets, the fact that all the designs are developed and worked out in Satin Stitch immediately identifies the size of that particular sheet.

Pillowcases, too, frequently vary in size. The same method of identification is equally applicable here.

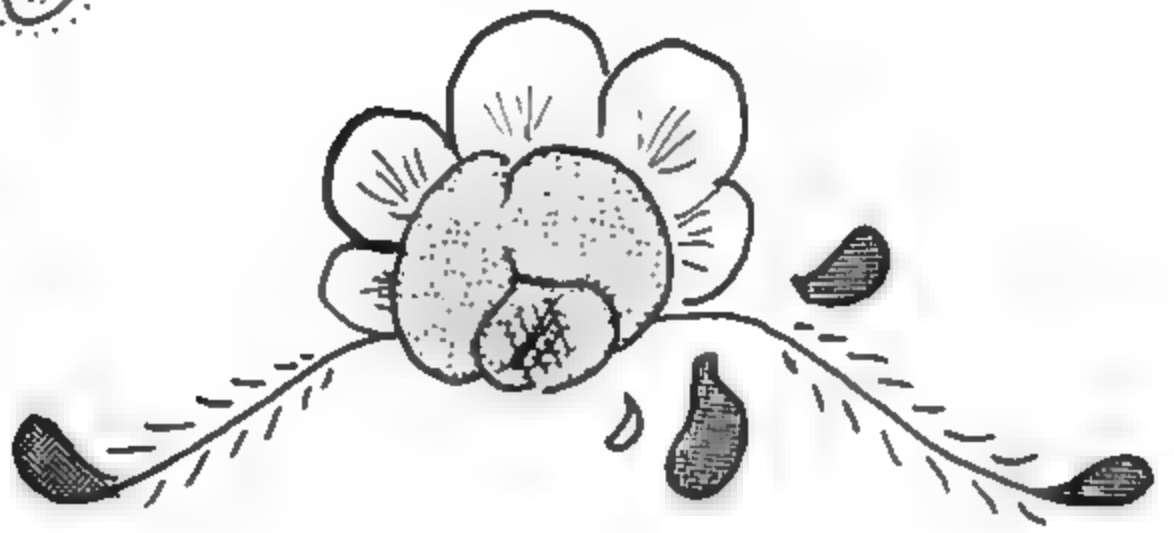
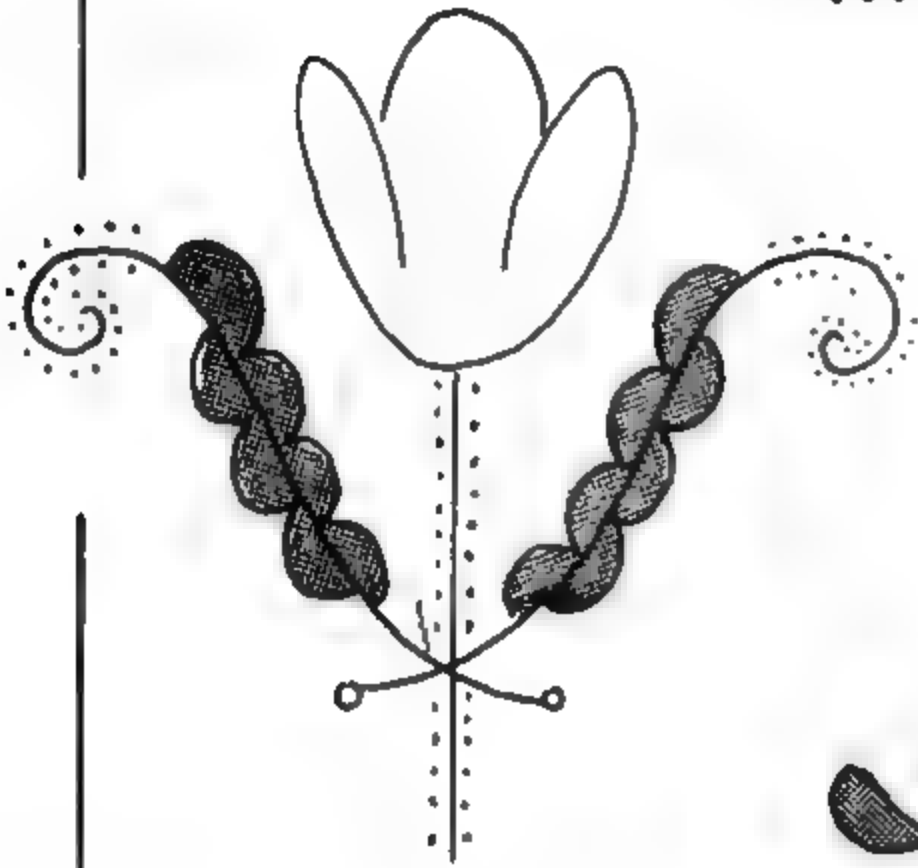
***Designs.*** Satin, Chain and Cross are suggested for identification because they are so versatile. They may be used for monograms, individual motifs, sprays or borders, depending upon how much work you wish to put into each piece of embroidery. They are all so distinct in appearance that there is no possibility of confusion. The embroidery is usually centered, either on the top hem or just below it.

## HOW TO EMBROIDER HAND TOWELS

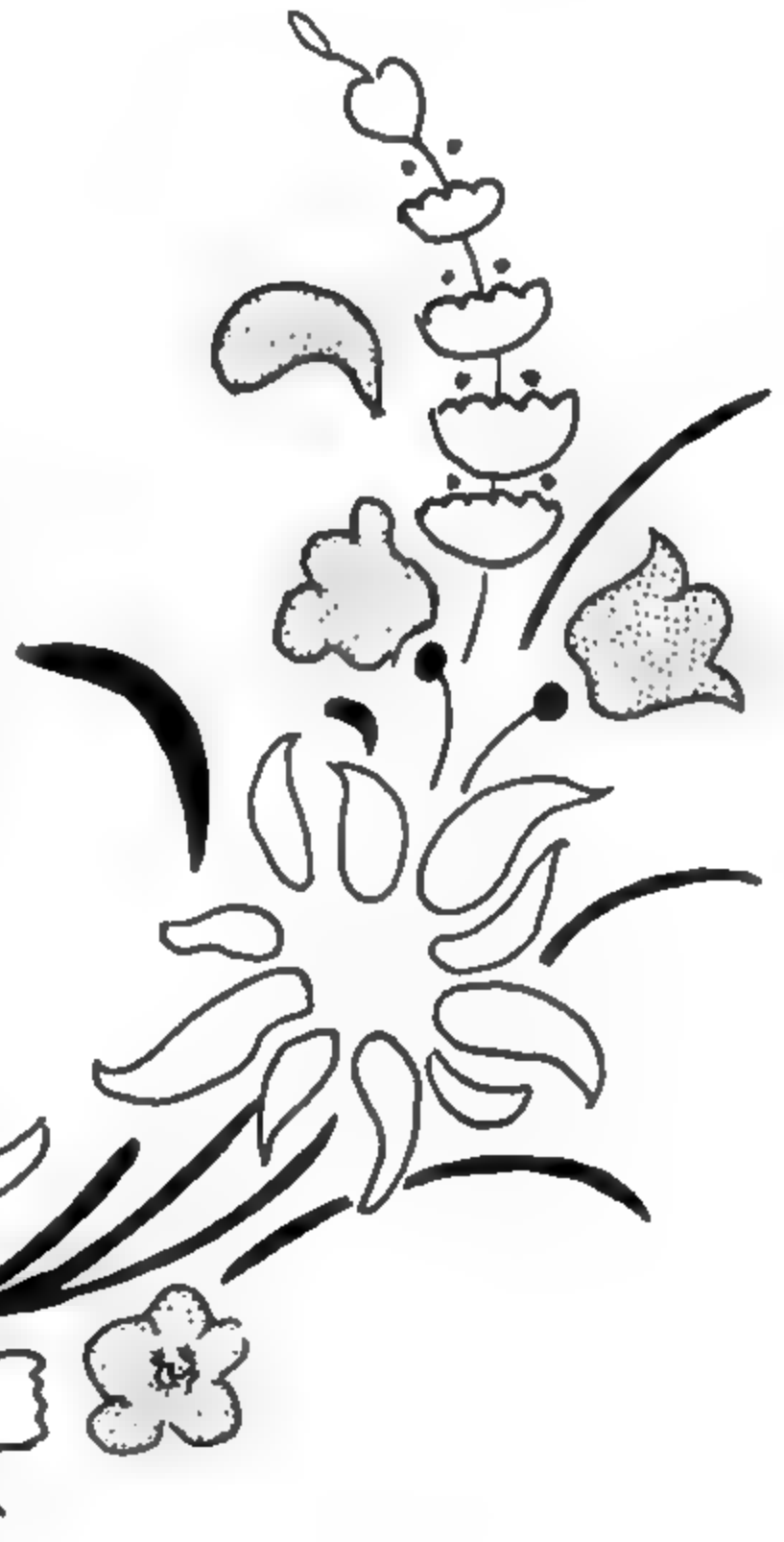
So often one's embroidery efforts are confined to guest towels. Too often, the efforts, due to printed transfers or design-printed towels, result in fussy and too elaborate work. Inevitably, the towel rack is a hodge-podge of fancy stuff which makes the guest surreptitiously look around for something safer and less perishable to use. That state of affairs is unfair to you as a hostess and to your family (for it is usually one of their towels the guest ends up by using) and to your guest. Hand towels were made to be used and they should invite use by looking sturdy and usable as well as beautiful. The combination of those three factors is perfectly practical if a little time and thought is given to their creation.

# MOTIFS for

## BED LINENS



Sheets and pillowcases look dainty and charming when embroidered in soft, subtle colors. The single motifs may be arranged for borders or used individually. The spray is lovely on pillowcases or blanket covers.



## WHAT TO EMBROIDER AND WHY

**Material and Design.** Buy perfectly plain linen hand towels, or good quality linen dish toweling by the yard. Select a simple design or motif to be worked according to thread count (Assissi Work, the various Cross Stitches, Hardanger and Hedebo Work or geometric Satin Stitch) and proceed to decorate your towels. Never let the work exceed three inches in height, for wider than that will produce something that looks like a "show piece" rather than a usable item.

**Making the Hem.** The treatment of the hem depends largely upon the style of the embroidery used. Plain Hemstitching or some of the various ways of grouping Buttonhole Stitches, as seen on page 57, will inspire your own hem development. Don't add lace bands or borders, no matter how lovely they may be, for they are impractical as well as out of character.

**Embroidery to Identify Hand Towels.** As with sheets, embroidery may serve to identify hand towels as belonging to individual members of the family. If a single color scheme is desirable, thus dictating that all towels, regardless of design, be embroidered in one color only, then choose designs characteristic of the person by whom they are to be used. A row of "paper-doll" figures in Cross Stitch for the young daughter; a miniature choo-choo train for baby brother; a floral spray for yourself; a monogram for father; these will keep the towel situation straight while maintaining a uniformity in the all-over appearance of the bathroom.

**Gay Colors for Warmth and Charm.** On the other hand, particularly if the bathroom is all white, a series of gay colors on white linen adds warmth and charm. Then specific colors may be used for each person's personal towels. This, incidentally, is one of the easiest ways of teaching babies and toddlers to identify and use their own things.

**Keep it Simple.** As a matter of fact the actual embroidering of hand towels need never be a lengthy process. The design that

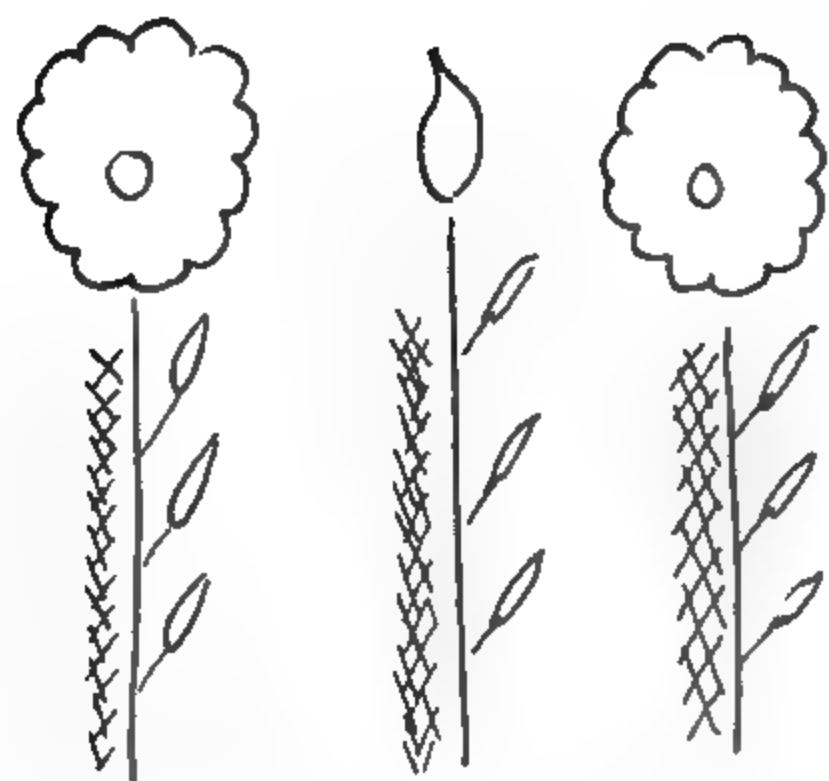
takes an inordinate amount of time to complete is bound to be too elaborate, too complicated or too rich for the purpose for which it is intended. Never lose sight of the functional quality of the object being embroidered. The old Pennsylvania Dutch towels that are now museum pieces are examples of countless hours of unbelievably fine and skillful workmanship. Called "towels," they were never intended for use. In the real sense of the phrase, they are show-off pieces and were used decoratively to cover the utilitarian towel when guests arrived. Someone is coming? Quick, hang up the Show Towel (Parade Hand-Tuch) and whip on a fresh apron!

## HOW TO EMBROIDER APRONS

The apron is another household item that offers a perfect field for lovely embroidery. Elaborate and richly decorated aprons formed a main part of the traditional national costumes of various parts of Europe. So beautiful and exquisite was the work put into them that they were reserved for festive occasions and Sunday churchgoing. Treasured for their beauty and individuality, they were heirloom pieces handed down from one generation to the next.

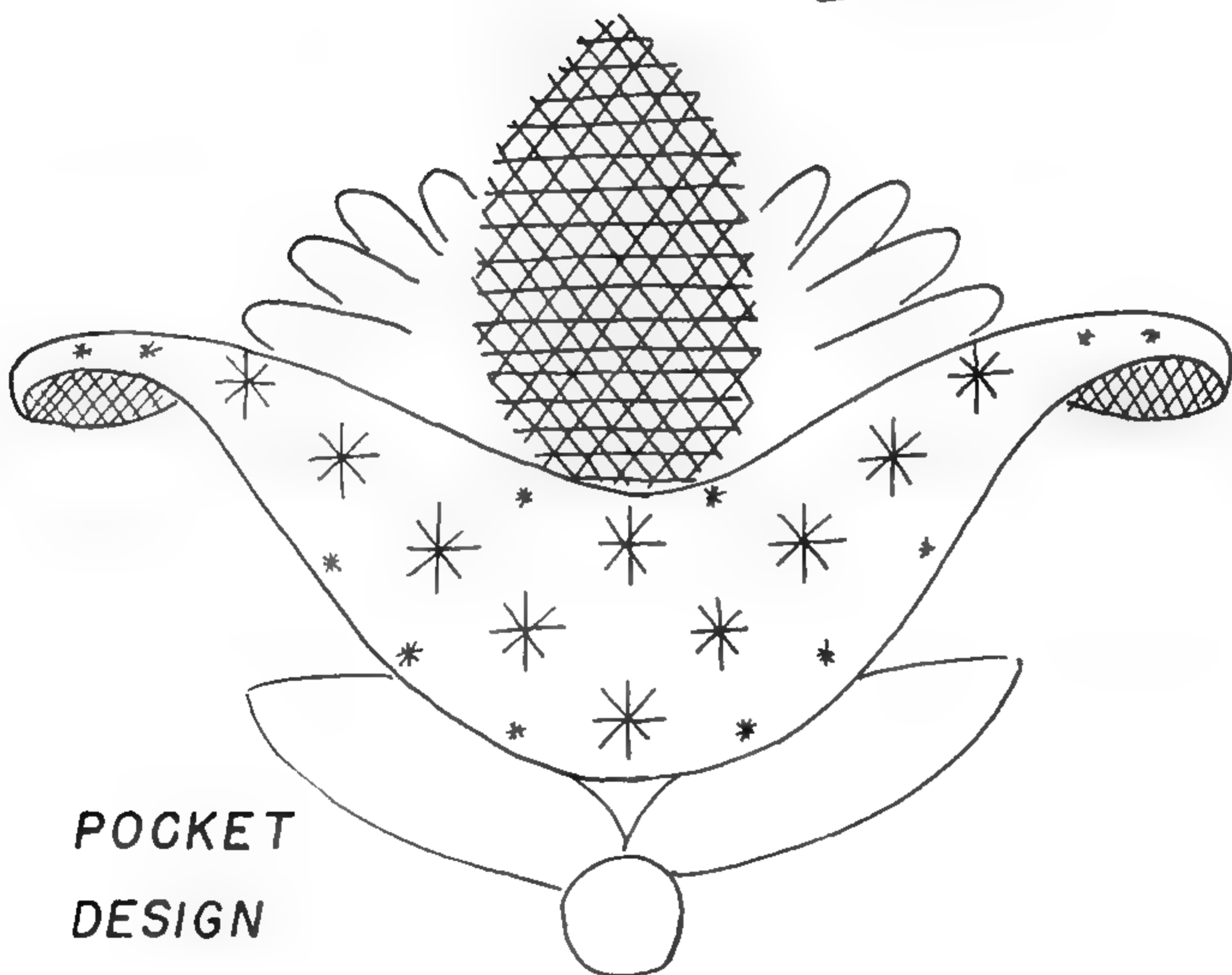
But even the everyday, workaday apron received its share of embroidered design. Developed on heavy linens and strong, firm-textured cottons, they received years of hard use and survived brutal laundering methods. They literally took not one but hundreds of beatings, as the Old Country way of washing clothes and household linens involved slapping the articles on stones or beating them with wooden mallets, in water that was usually icy cold. That they could take it is proof that beautiful embroidery frequently endures beyond the strength of the fabric upon which it is worked.

***Designs for Aprons.*** The modern apron has become a store-bought accessory that is fairly expensive and quite unbeautiful in appearance. The old-fashioned apron, a much more practical



# MOTIF for APRONS

**BORDER REPEAT**



**POCKET  
DESIGN**

and better-looking object, made by shirring a width of firm material onto a wide waistband having long streamers, can and should be decorated with embroidery. For everyday use, the embroidered designs may be simple and quickly worked. Sunday and Party Aprons may be as elaborate and rich in decoration as you wish to make them.

The Blue Suzy (frontispiece), the front of a Party Apron, has been machine-washed with ordinary soap forty-three times. It is still as fresh and colorful as when it was made. Worn for ordinary housework and kitchen duties, it has outlived several "boughten" aprons. Having a similar apron to wear when preparing and serving refreshments to guests obviates any necessity for apologizing for appearing in company with an apron on. Suggestions for effective apron embroidery designs will be found on page 134.

## HOW TO EMBROIDER UNDERGARMENTS

Personal wearing apparel, undergarments as well as outside things, can, many times, be given a style and beauty with embroidery which puts them in the exclusive and expensive class of imported or custom-made garments. There is no necessity to make the entire garment, as ready-made ones frequently offer a perfect background for fine handworked embellishment. Simple tailored slips and other undergarments may be given that French "hand-made" look that is a joy to own and wear. Ways of accomplishing this by various forms of embroidery, applique and inserts of net or lace and different ways of finishing hems with handwork will be found on pages 228-229.

**Working Method.** Buy the finest tailored (so called because it is without lace, embroidery or other trimming) garment you can afford, then plan your decorative embroidery. Use floss thread to work with rather than a twisted or silk thread. Embroidery hoops are a necessity to produce the exquisite work that is characteristic of imported professionally made garments.



## WHAT TO EMBROIDER AND WHY

The designs should be small and delicate in scale. The amount of space they cover is a matter of personal choice. Bridal garments or trousseau pieces usually are more elaborately worked.

## HINTS FOR EMBROIDERING OTHER GARMENTS

Outer wear such as blouses, skirts, winter and summer dresses, house robes, various pieces of sportswear and, of course, formal evening wear may be embroidered to their advantage. The important thing to remember is to use embroidered decoration sparingly, with restraint and in character with the garment itself. No matter how skillful the work itself and how lovingly designed, too much of it can give the garment a dowdy and "home-made" look. That is to be avoided at all costs.

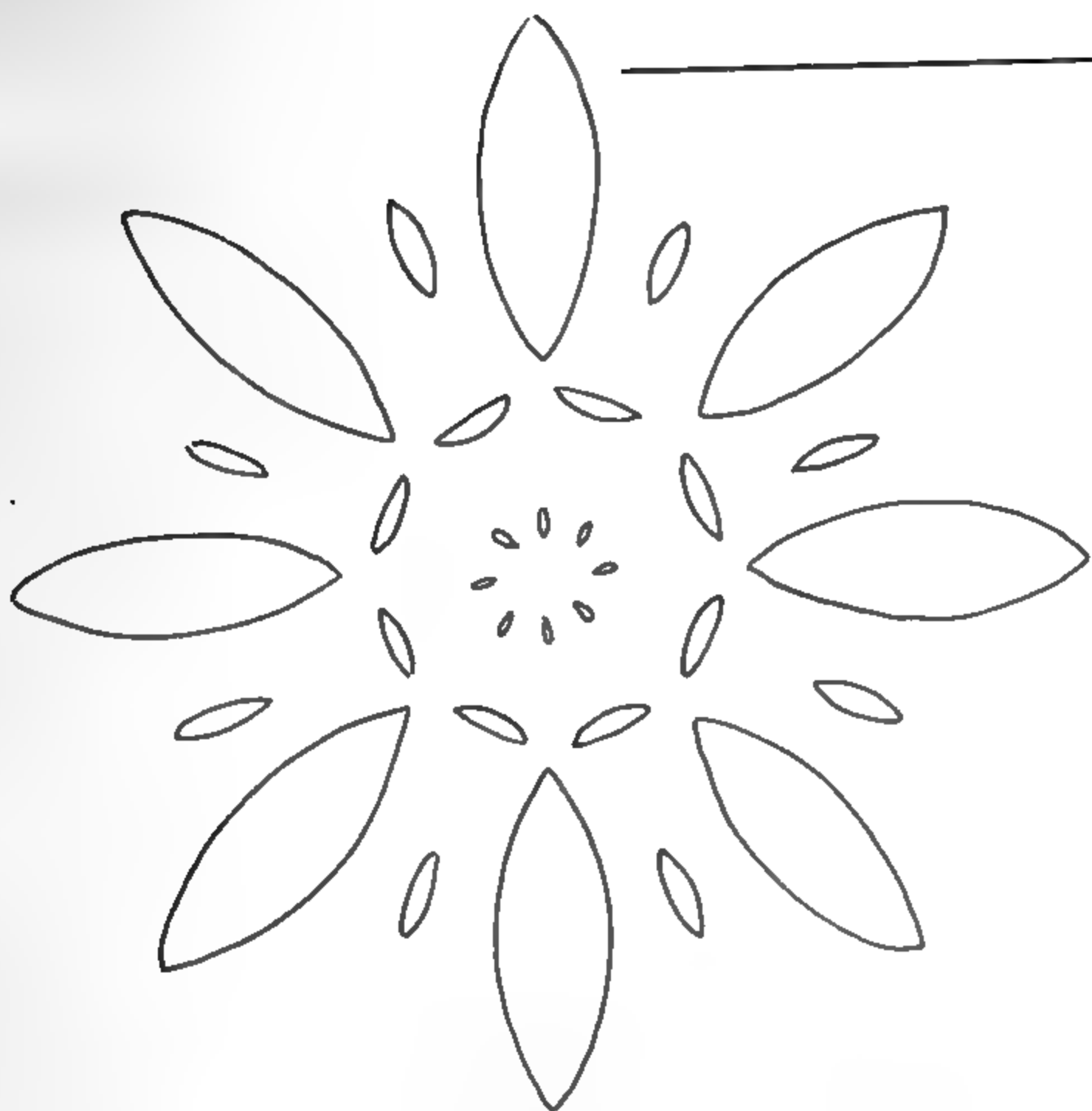
## HOW TO EMBROIDER DRESSES

Solid color cotton dresses lend themselves to judicious embroidery that is usually rather quickly executed. Pockets and belts offer perfect opportunities for gay, bold, colorful designs. Don't go overboard and succumb to the temptation of duplicating similar designs on other parts of the frock. Enough is enough.

***Collars and Cuffs.*** Many summer dresses that fall into the category known as "shirtwaist" or "shirtmaker" frocks can have Buttonhole Scalloping edge the collar and cuffs. These scallops should never be larger than half the circle traced around a dime. Even smaller ones are better and can be traced by using a small thimble as a guide.

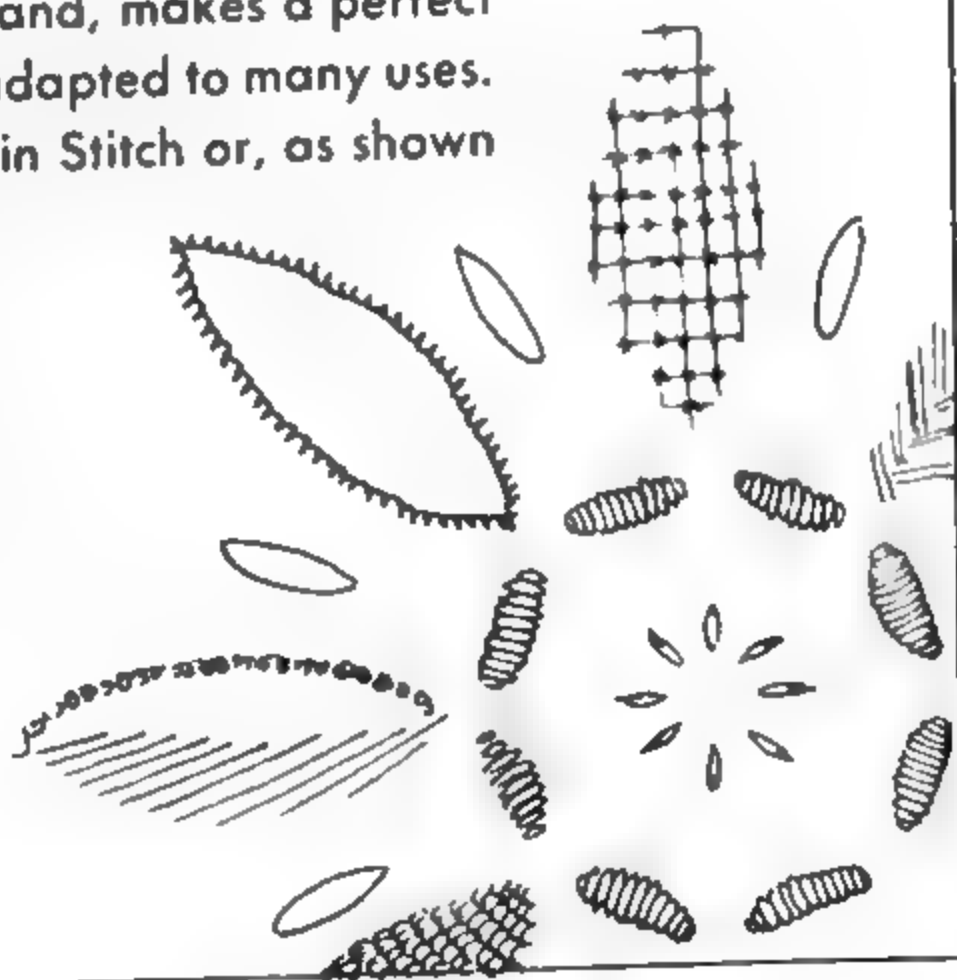
***Decorative Bands.*** The full cotton skirts that are so much a part of the summer picture become gay and brilliant when wide decorative bands of embroidery are stitched on. Stitches that cover the surface quickly are to be chosen for this use, such as those suggested in the various wide patterns on page 81.

***Designs for Unusual Effects.*** Unusual and lovely effects can be achieved by taking a single motif, even a single stitch, and

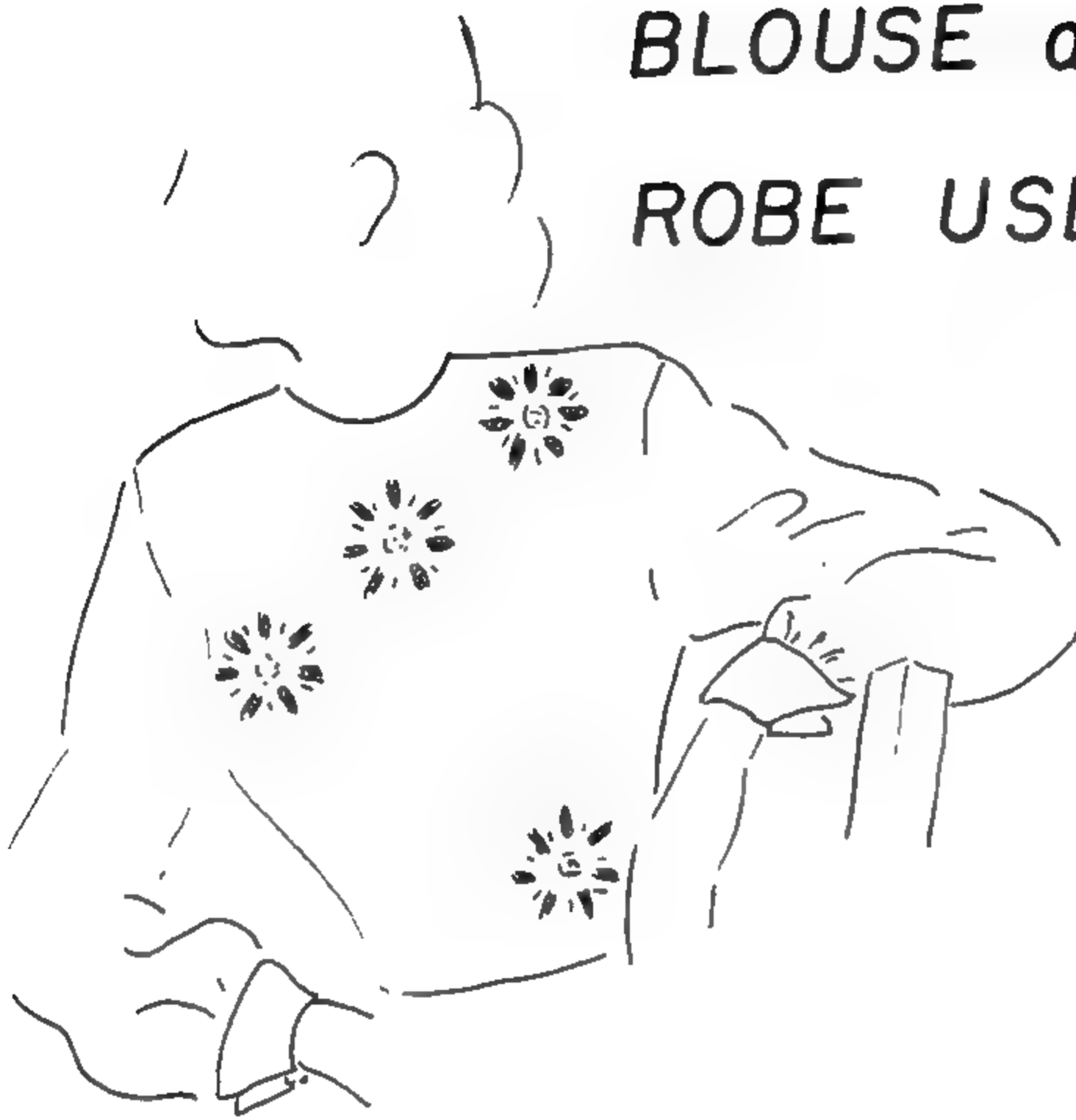


## WALL STENCIL is BASIC DESIGN for VARIED STITCHES

The above wall stencil, designed by Moses Eaton in the late XVIIIth century in New England, makes a perfect embroidery design that may be adapted to many uses. It may be entirely worked in Satin Stitch or, as shown below, developed in a number of other stitches. A design such as this challenges the ingenuity, for it lends itself to being separated and rearranged to fit specific areas.



# BLOUSE and CHILD'S ROBE USE STENCIL DESIGN



The wall stencil shown on page 137 is here adapted to use on wearing apparel. For the blouse it may be worked in soft-colored wools on wool jersey. Silk or rayon would call for floss thread, while sheer cotton would be perfect for Drawn Fabric Work. The little girl's houserobe of flannel uses the wall stencil cut in half. It is worked in Running Stitch in wool and accents the line of buttons that close robe.



spotting it at regular geometric intervals all over the entire surface of a dress. Done with a contrasting color, the effect is distinguished and has great style. Ermine Filling Stitch, Link Powdering Stitch, Sheaf Filling Stitch, Star Filling Stitch are some of the individual stitches which may be used in a spaced fashion. Diagrams illustrating them are on page 221.

**How to Use Cross Stitch.** Cross Stitch embroidery on adults' wearing apparel is apt to look too "arty" and self conscious. If used at all, it should be so closely worked as to form solid bands and/or motifs without allowing the fabric to show between the legs of the cross or between full crosses. Very conventional and highly stylized designs worked in Cross Stitch are good looking when used with restraint and discrimination. A little goes a long way. It is best when worked in one color only.

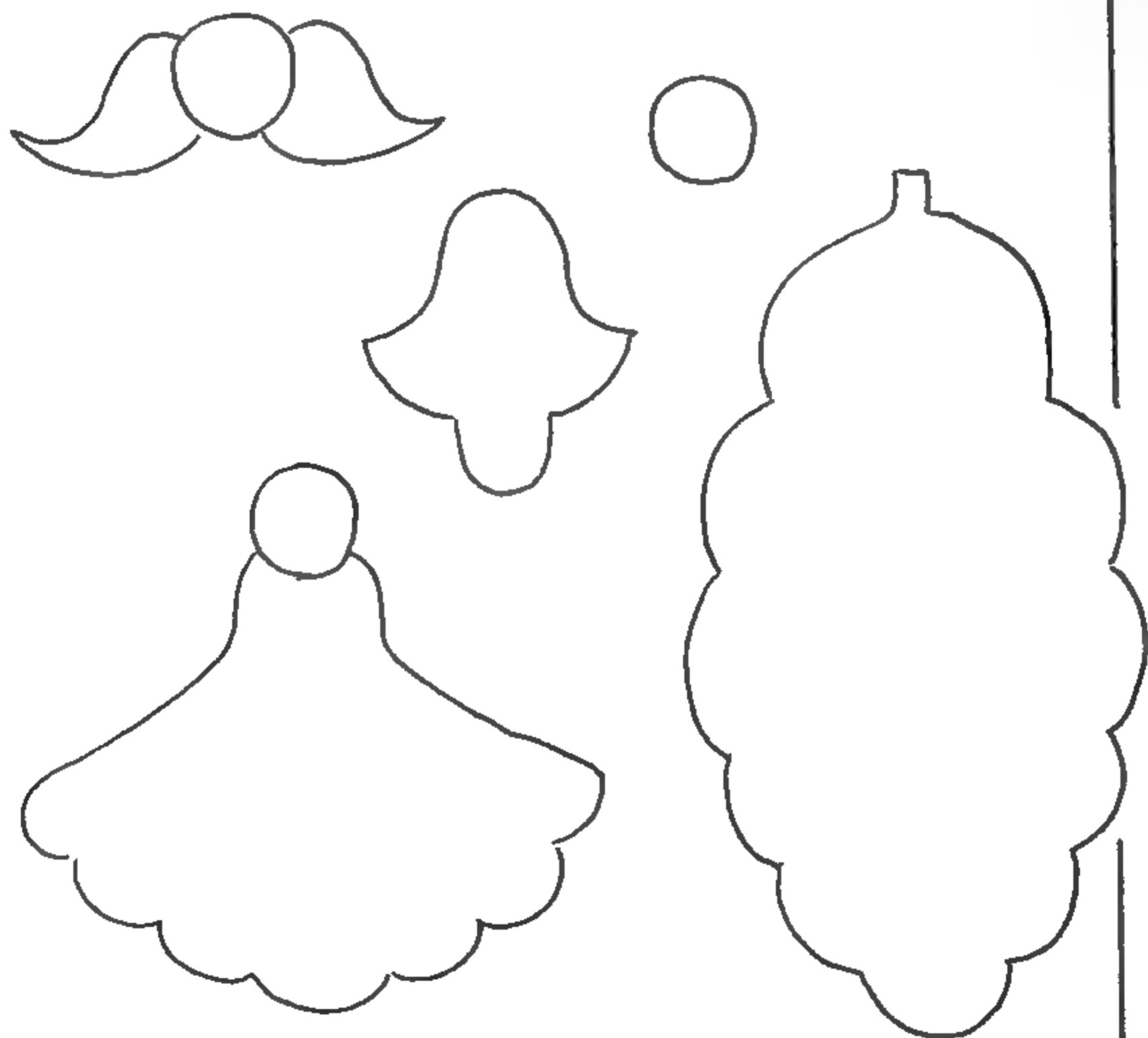
**How to Accent Seams.** Unusual and smart effects can be obtained by simply following the seam lines of a frock with narrow bands of one of the Composite Stitches. Pekinese Stitch, worked in contrasting colors, is quite lovely when it accents the fitting seams of the bodice, the armhole seams and gore line of the skirt. It is also an excellent stitch used in this way on perky wool jackets or to emphasize the princess lines of housecoats and children's frocks.

## HOW TO EMBROIDER A BRIDAL GOWN

In the old days entire garments were covered with all-over embroidery that produced an effect of rich beauty and magnificence. That, however, was not the usual order of things. Such garments were worn only for the most special of occasions and lasted their owners a lifetime! The material was embroidered before the garment was made up, and months of steady work, usually done by professional embroideresses, were required to finish sufficient yardage for each gown. In every sense of the word, those gowns were museum pieces. The only possible reason or occasion that would dictate a modern interpretation of these seventeenth- and eighteenth-century gowns would be for

# SIMPLE FLORAL DESIGN for BRIDAL GOWN

The design at the left is taken from a newspaper advertisement, where it was used as a decorative border. Worked in a variety of embroidery stitches, with solidity given to the work by using Satin Stitch for all clusters of grapes, it adds a beautiful note to one's most important gown, the Wedding Dress. The basic shapes of the design are given below. Trace them onto heavy paper. Cut them out. Refer to page 192 for instructions on how to combine and place them to make the design.



# LOVELY BRIDAL GOWNS ENHANCED with EMBROIDERY



The Bridal Gown above, made from your favorite dress pattern, is embroidered around the bottom and up the front with the design shown on page 140. The Gown at the right, of white linen, uses Broderie Anglaise to decorate collar, cuffs, bands at top of sleeves, and the hemline.





## WHAT TO EMBROIDER AND WHY

a bridal gown. Given the time, the ambition and the skill, a hand-embroidered bridal gown is one of the loveliest things one could create, a piece of work to be treasured and handed down to future generations!

**Selecting the Style.** If you plan to start embroidering a bridal gown, be extremely careful in selecting the style of the garment itself. It should be simple, picturesque and romantic in silhouette. The Moyen Age style (a close fitting bodice, extremely full, floor-length skirt, long sleeves that are tight from the elbow to the wrist and a bateau or shallow oval neckline) has a timeless beauty that is tremendously becoming to practically everyone.

**Choosing the Material.** The choice of material is a personal one. Pure silk faille or taffeta offer magnificent backgrounds for embroidery. Wonderfully sheer cottons, extra-fine percale (the best sheeting), silky textured cotton broadcloth and fine dress linen are other suitable fabrics. If a lovely sheer cotton is selected, the slip worn under it might be of the palest pink, blue or yellow, which would subtly throw into relief the embroidered decoration of the Bridal Gown itself.

**What Parts to Embroider.** The embroidering of such a gown may be confined to an all-over design on the bodice and sleeves or it may be worked out as borders around the hem of the skirt and outlining the neckline and bottom part of the sleeves.

**How to Achieve Best Effects.** The richest effect will come by using matching embroidery thread: white on white, eggshell on eggshell, cream on cream. Dramatic but sparingly used highlights may be introduced (on silk fabrics only) with silver threads and seed pearls. Just the slightest touch of either or both will endow the gown with a fabulous beauty and delicacy. Too generous a use of either silver thread or pearls will cheapen the appearance.

**How to Store the Gown.** If silver thread is introduced into the design, great care in storing the garment will have to be taken.



## SHADOW-WORK on ORGANDIE

A full organdie skirt,  
worked in spaced mo-  
tifs of Shadow Work.  
See page 185 for work-  
ing of this stitch, which  
is nothing but Double  
Back Stitch.

## WHAT TO EMBROIDER AND WHY

Use blue tissue paper to cover all part of the embroidery to help prevent tarnishing. At the moment, efforts are being made to perfect an aluminum thread suitable for embroidery and weaving purposes. Its soft, silvery glint will not tarnish and gives an even more delicate effect to the work than is possible with silver metal threads. Keep asking for it at Art Needlework Departments and Stores.

### A CHRISTENING DRESS FOR THE NEW BABY

The next type of garment suitable for extremely delicate and equally elaborate embroidery is the christening dress for the new baby. It is never made of silk but only of the finest and most exquisite cotton: batiste, lawn, or mull.

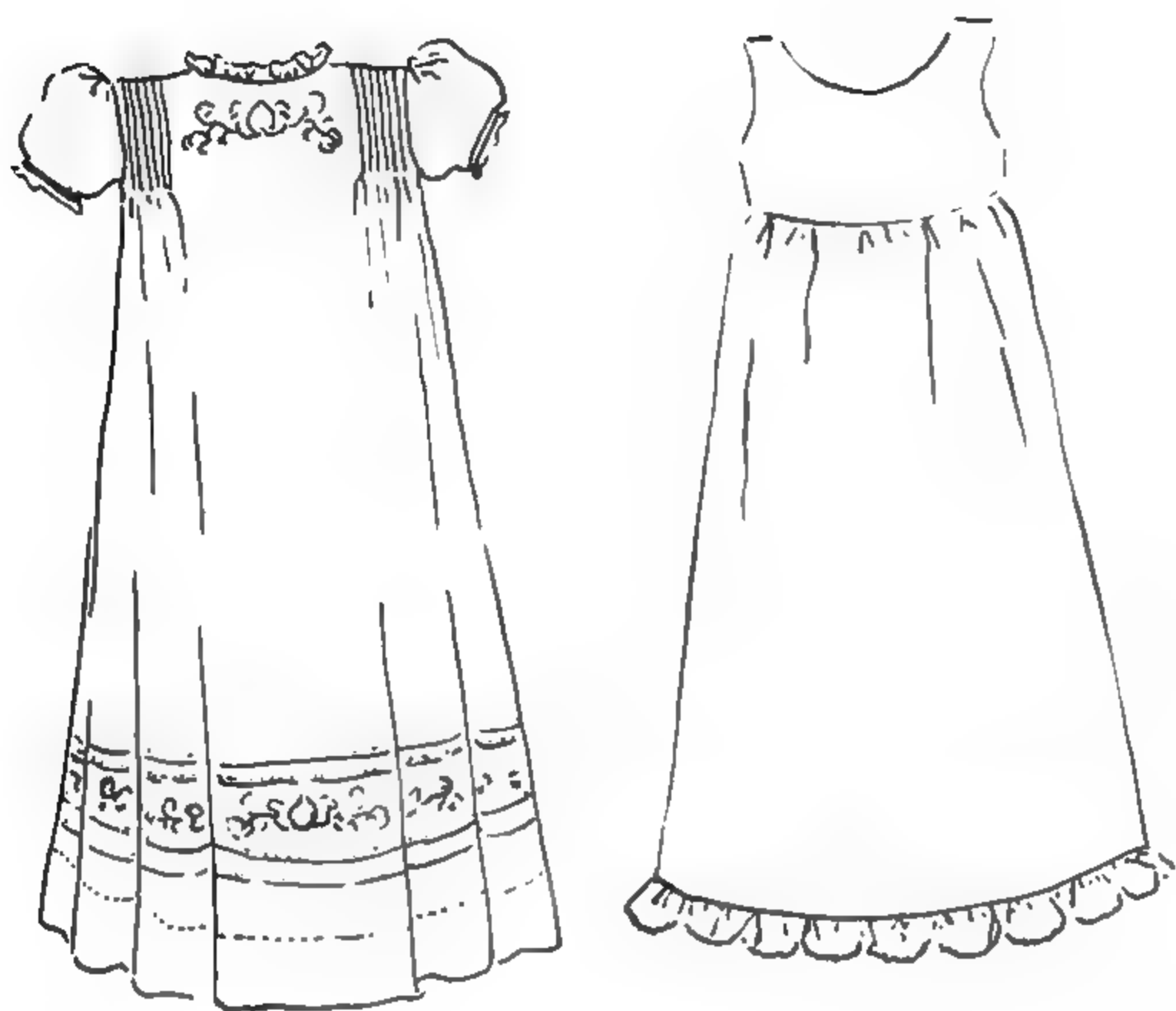
***How to Embroider the Dress.*** The designing and making of such a garment can be one of the most joyful and interesting pieces of work. Nothing is too difficult, no work too fine to be lavished on this precious garment. Minute hand-run tucks, infinitesimal hemstitching and dainty sprays of exquisitely fine Satin Stitch further accented with slender line of Stem Stitch and delicately worked Drawn Fabric Stitches would make an extraordinarily beautiful garment to be treasured and used by successive generations.

***The Petticoat.*** Underneath the christening dress goes a petticoat of equal fineness but less elaborately worked. A wide band of fine tucks above the bottom hem or ruffle will give body to the skirt. Delicate Hemstitching may trim the hem or, if a ruffle is used instead, minute Buttonholing with delicate little spaced floral sprays would make it a worthy companion to the outer dress. Tiny rolled hems finish the neckline and armholes.

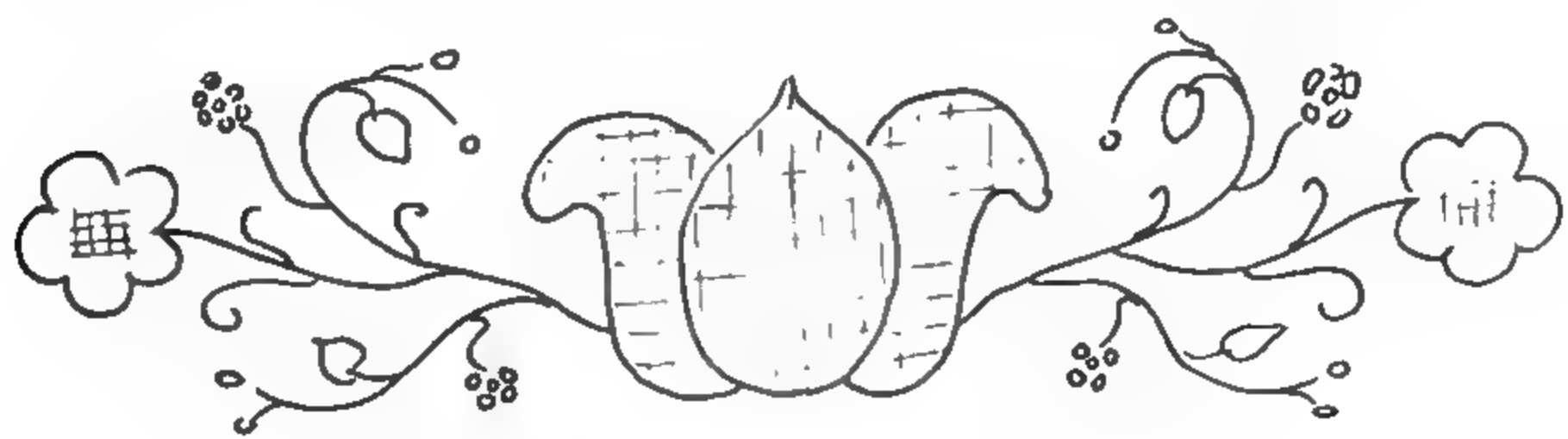
### MARKING IMPORTANT PIECES OF WORK

The bridal gown and the christening dress are not pieces of work to be tossed off in a few hour's time. The minute either event is settled, work should be started to give ample time for

# EXQUISITE CHRISTENING SET



The finest of fine hand-run tucks, a minutely hemstitched hem, delicate touches of exquisite embroidery will make the Christening Dress and Slip a set to be treasured. As only beautiful sheer cotton is ever used for a Christening Gown, the immediate embroidery style that comes to mind for it is one that includes some Drawn Fabric Stitches. The design below, reminiscent of Hedebo Work, uses Straight Line Stitch for the center motif and outlines it with a double row of fine Chain. Stems are worked in Stem Stitch, leaves and flowers in Satin Stitch.



## WHAT TO EMBROIDER AND WHY

the leisurely progression that adds so much to the enjoyment of these creations. Both garments, involving your greatest skill and untiring patience, should be marked with your name and the date of the event they are to be used for. This is done on the inside of the hem before it is sewed up. It should be rather small, although clearly legible, and contain salient information. It is worked in small Chain Stitch and might read as follows:

*Made by MARY JANE RAMSAY, for her marriage to  
JOHN PAUL JONES on June 9, 1948.*

*Made for Peter Michael Christopher by his mother,  
Mary Christopher, April, 1949.*

With pencil, lightly write the legend on the fabric in a round script, having the letters a bit more widely spaced than is usual in regular handwriting. The Chain Stitch embroidery used to perpetuate the legend may be worked in thread a shade darker than the fabric. There is nothing ostentatious about this method of identifying one's work. All fine work should be inconspicuously identified, not only because you are proud, and justly so, of your achievement but because it will add immeasurably to your granddaughter's pleasure and pride in owning such a priceless possession.

## WHAT TO EMBROIDER FOR THE CHILD

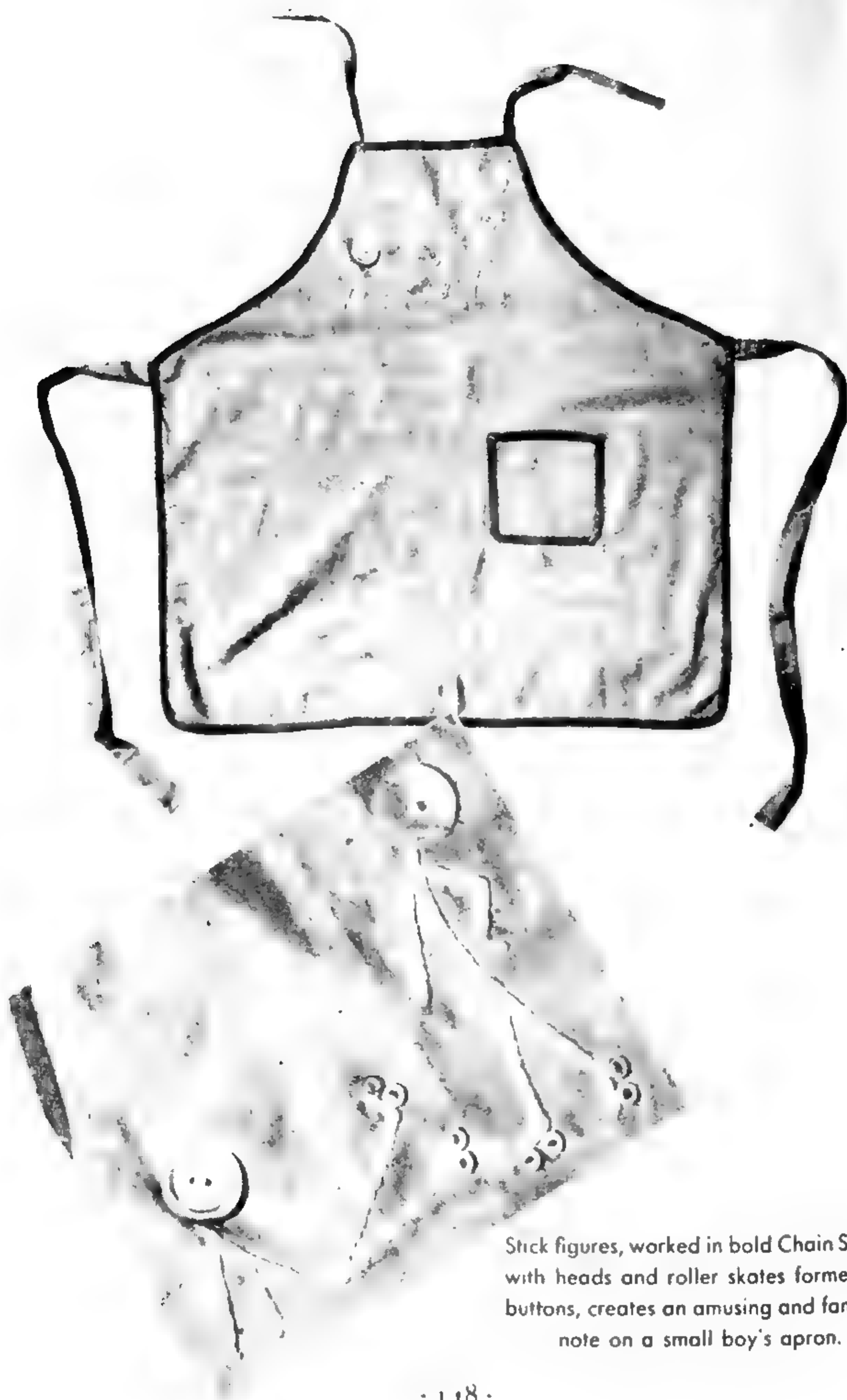
Very often the temptation to enliven a dark wool dress or suit with gay embroidery makes itself felt. Unless the style of the garment is extremely casual and reminiscent of peasant costumes, leave it alone. Children's wool things are another story. Little girls up to school age (six or seven) and little boys up to three years of age look charming and delightful in garments that are embroidered in gay bright colors and quaint designs. Once a girl has started to grade school however, be extremely sparing in your use of embroidery on her everyday clothes. Party dresses and summer dresses are something else

# DECORATIVE SEAMS are SLENDERIZING

Chubby youngsters may look less so if the lengthwise seams of their dresses are emphasized with decorative stitchery in contrasting colors. Look at the group of Composite Stitches on pages 75-77. Most of them are admirable for this use.

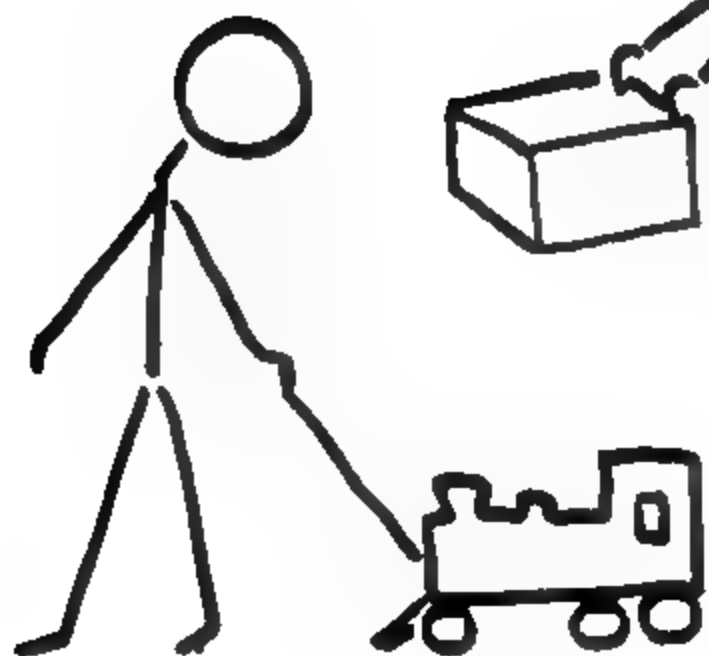
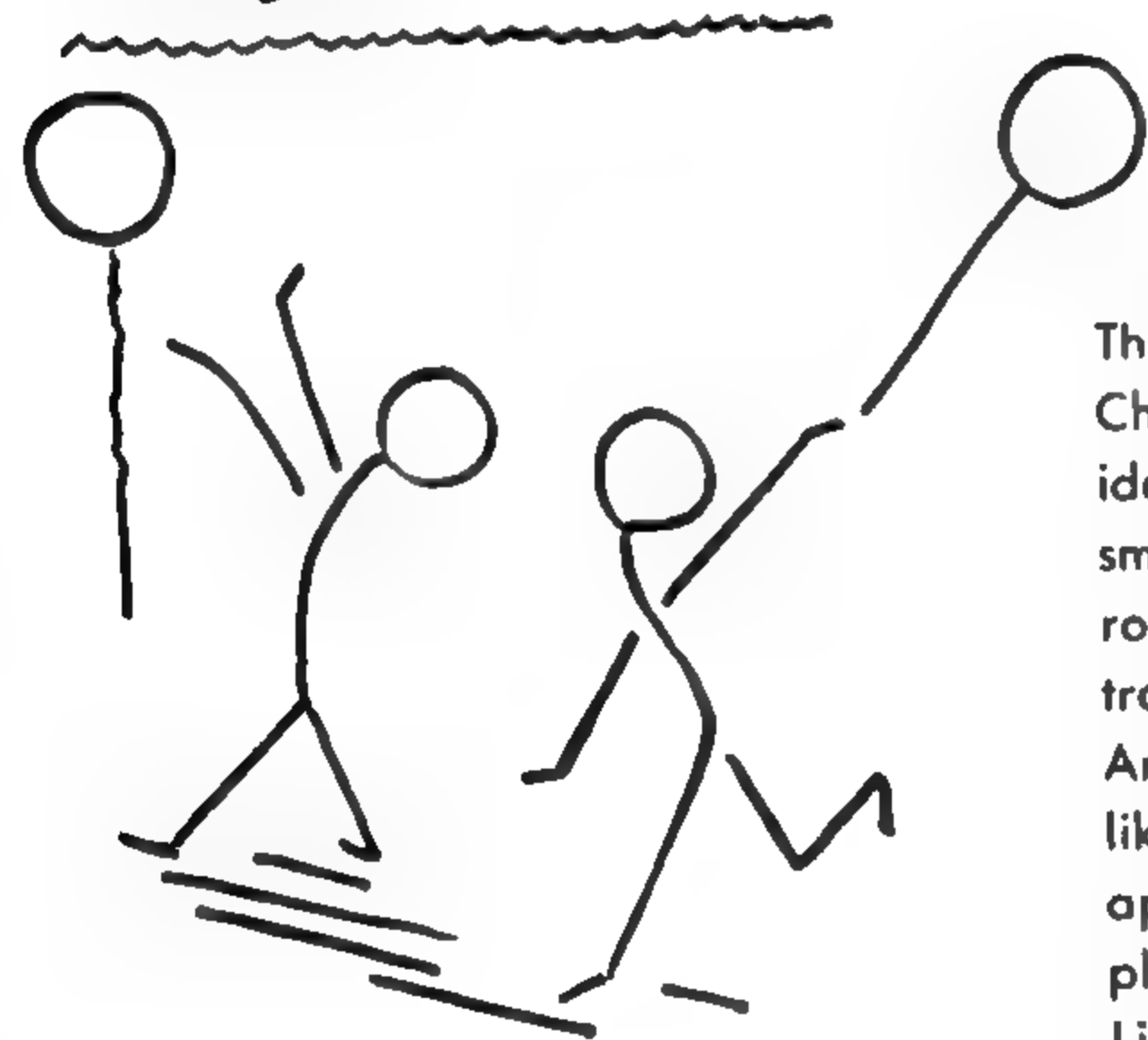
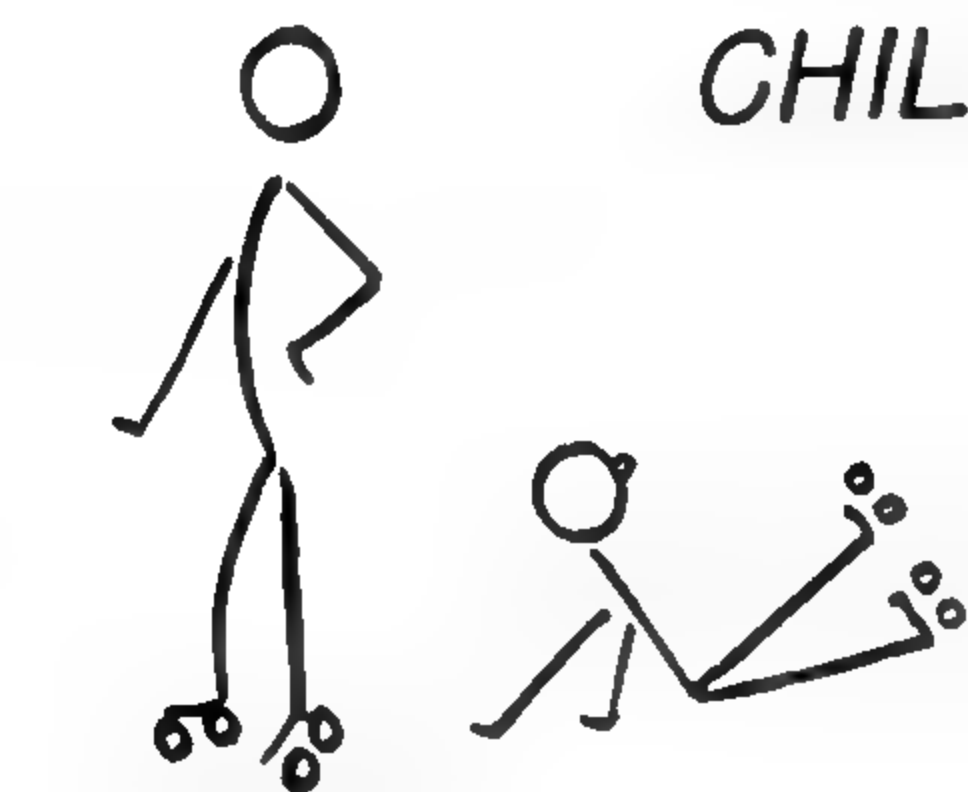






Stick figures, worked in bold Chain Stitch, with heads and roller skates formed by buttons, creates an amusing and familiar note on a small boy's apron.

# RAPIDLY DONE CHAIN STITCH MAKES AMUSING MOTIFS for CHILDREN'S THINGS



The ease and rapidity with which Chain Stitch is worked makes it ideal for use in the decoration of small children's clothes, bibs, bedroom curtains and bedspreads, tray cloths, aprons and towels. Amusing little matchstick figures, like those illustrated, have a great appeal, especially when they duplicate the child's own activities. Little-girl figures are distinguished by their skirts, which are pieces of gay fabric cut and appliquéd. Pearl buttons of various sizes may be used for heads, wheels, skates and balloons. Use six-strand floss for the Chain Stitch and select clear, bold colors so that figures will stand out sharply. They're fun!

## WHAT TO EMBROIDER AND WHY

again, but the things she wears to school simply must conform with those worn by her contemporaries. All children suffer from a passion for mediocrity. There are no two ways about it. They must dress as the crowd does.

***Use Inconspicuous Styles.*** You can keep your young daughter happy while giving vent to your own creative desires by confining your embroidery skill to her undergarments, nightgowns, robes and even an apron or two. Touches of handwork on ready-made undergarments (if you do not wish to make the entire garment itself) take little time. That touch makes it something special, something lovely and becomes a very effective way of teaching her fastidiousness and consciousness of beauty. Even tomboys love nice underthings and will take a little extra special care of them.

***Smocking on Dresses.*** Smocking on small children's dresses looks so exactly right that one is frequently tempted to continue smocking their frocks long after they have outgrown that style. When a girl has reached the six-year-old size, stop smocking! That arbitrary statement is particularly applicable for chubby youngsters. The little butterball of two or three wears a smocked frock with angelic charm. The butterball of five, or six or seven years looks twice as chubby and awkward when dressed in even the simplest form of smocked garment. Princess lines will carry her through the difficult roly-poly stage. Try a Threaded Back Stitch, in contrasting colors, to accent the seam lines of the gores and watch the magical slimming process it produces.

## OTHER HOUSEHOLD ARTICLES TO EMBROIDER

Outside of household linens and kitchen curtains there are a variety of other decorative items that may be embroidered to good advantage. Excluding Petit and Gros Point, the decorative uses of which are extremely familiar to everyone, the field includes drapes and valances, sash curtains, slip covers, bedspreads, dressing table skirts, pillow and bolster covers, chair and bench pads, and screens.

***Embroidery of Yesterday.*** The desire for pattern and color to decorate an otherwise plain fabric was responsible for the development of embroidery. The richly figured and patterned materials we take as a matter of course were confined, when they were first developed, to the nobility and the very rich. Plain people, incapable of attaining the financial status that would bring those beautiful fabrics within their reach, created their own beauty by embroidering their homespun cottons, linens and wools. They looked at the common things around them: flowers, birds, people, houses and animals. In their own way they translated those common objects into needlework patterns. They saw printed fabrics from foreign lands, remembered some of the motifs, and used them freely in combination with more familiar objects. Undaunted by lack of artistic skill, they produced extraordinarily interesting and beautiful fabrics that satisfied their innate love of color and design.

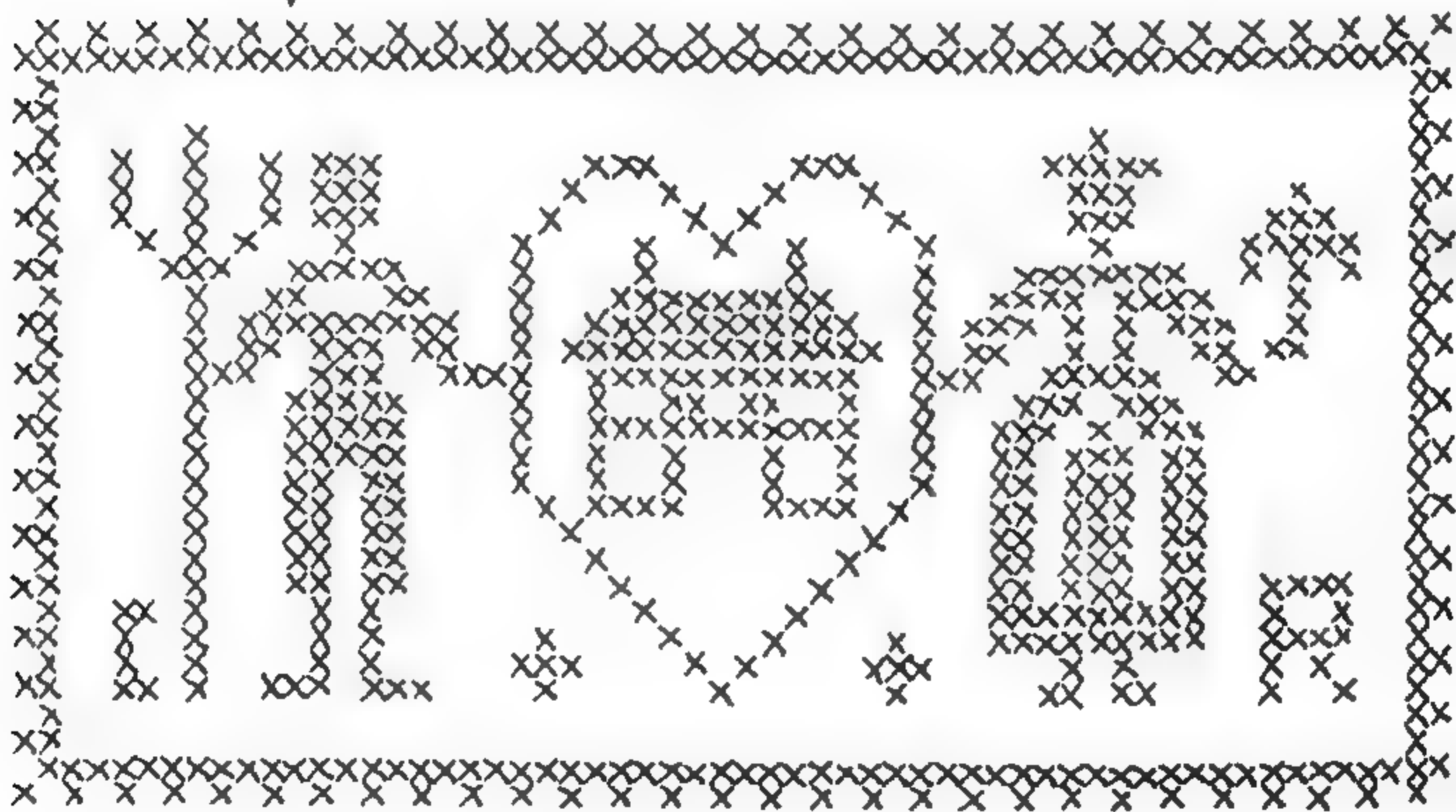
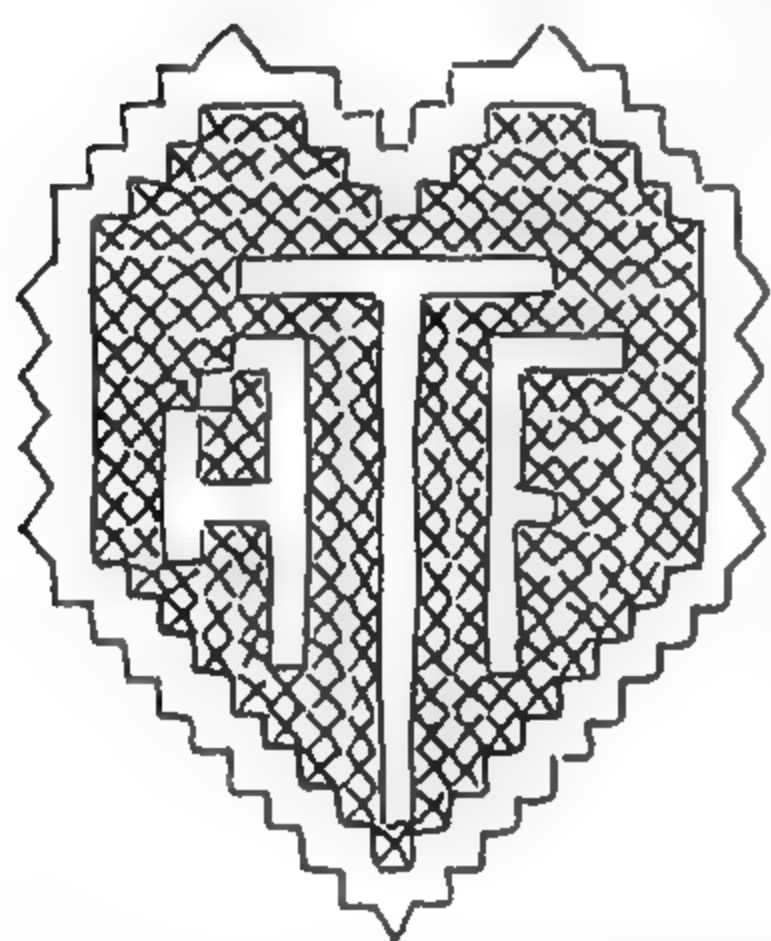
***Embroidery Solves a Problem.*** The modern woman is faced with a somewhat similar problem; that of wanting beautifully patterned and rich fabrics for her household decoration yet finding that the limitations of the family budget make them impossible to get. Those living-room drapes are certainly in a sad state but they will just have to do for another year or two, is a common thought these days. Maybe so, but lovely new ones are possible when your needlework skill is called upon. Naturally, the exertion of that skill involves spending time, but if you want something badly enough, the hours spent obtaining it are well worth the patience expended.

***What Materials to Use.*** Forget the Upholstery Departments and go to the Dress Goods Department in search of suitable materials. Drapes require a fabric of some weight so that they will hang in rich folds. Many cottons, rayons and light-weight wools are admirably suited for drapes, slip covers, etc. The plain surface is the one to choose as it will give the best background for the embroidery. Sateen lining will add weight to light fabrics.

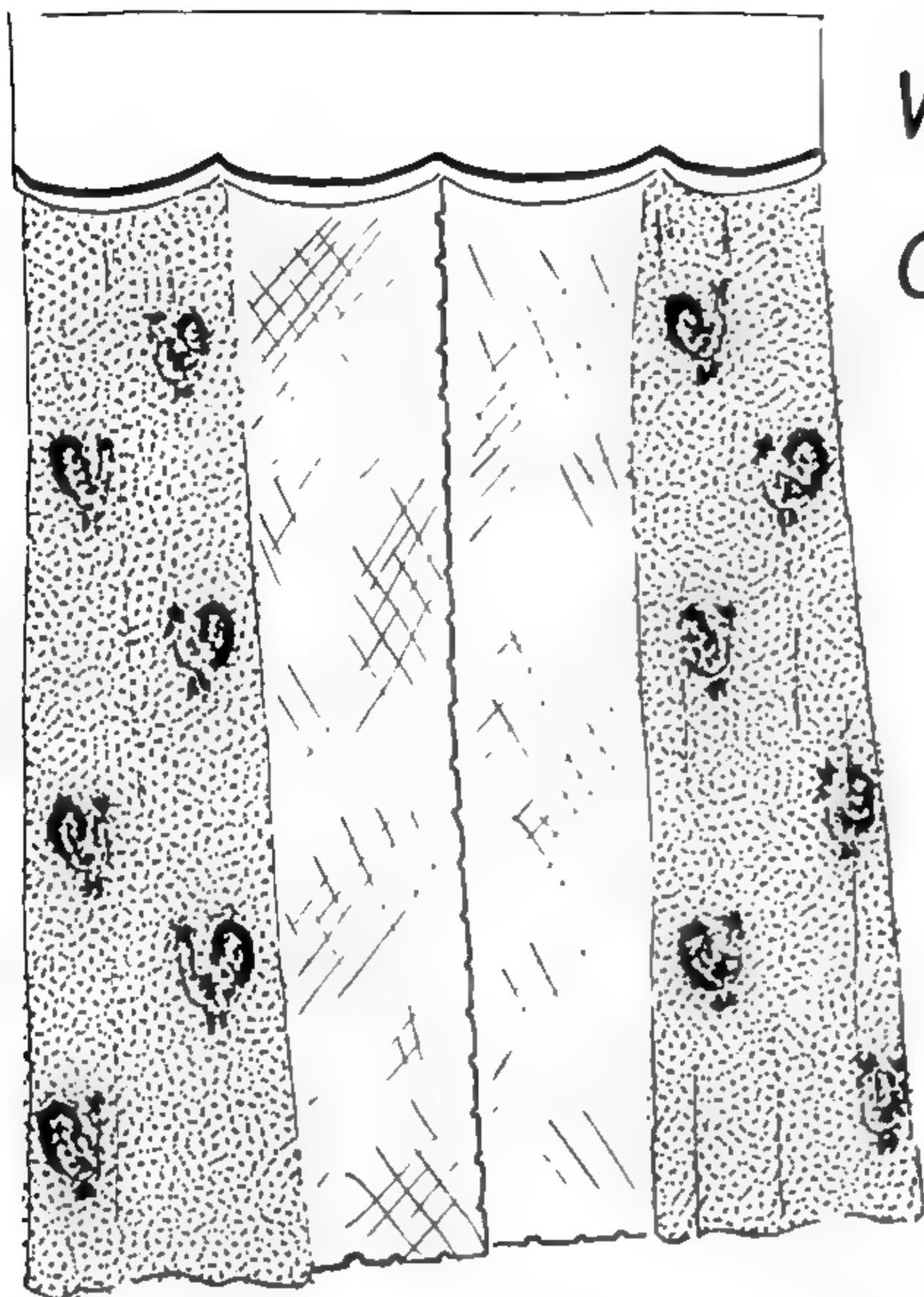
# RAPIDLY DONE DESIGNS for KITCHEN ACCESSORIES

Cross Stitch, which is so rapidly executed, is a charming and highly practical stitch for use in the kitchen. When properly worked, it will launder beautifully. Curtains, towels, shelf edgings, tray mats, luncheon cloths and napkins, even bibs and potholders, are the better and prettier for Cross Stitch decoration. Notice that the heart motif encloses a monogram and is developed in reverse, a style known as Assissi Work. The lower design is charming worked as a unit; how-

ever, its individual motifs may be used separately for making long borders. The tree the girl holds may be used alone at spaced intervals for a border for curtains or shelf edgings. The line of the design, used under the trees, would give it weight and importance. The man and girl figures, also, may be used individually, spotted at wide intervals on curtains. Just pick, choose and use.

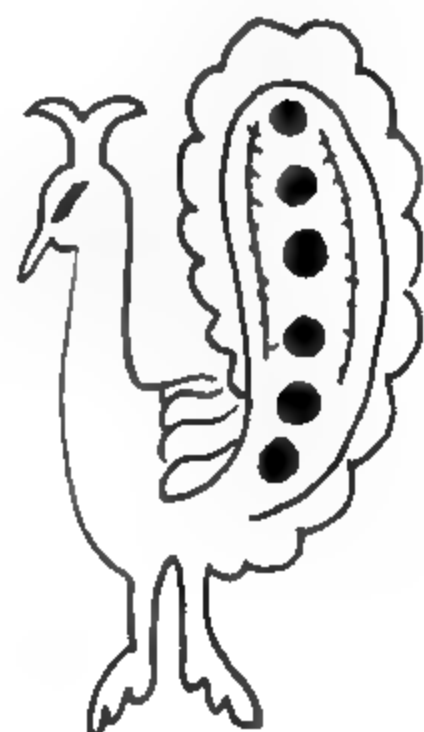
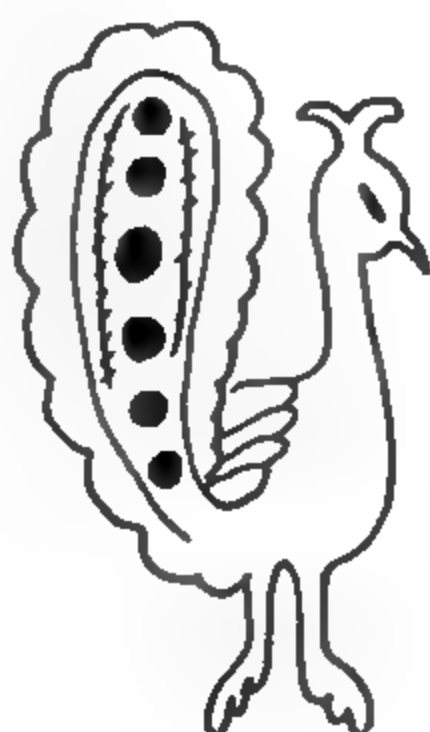
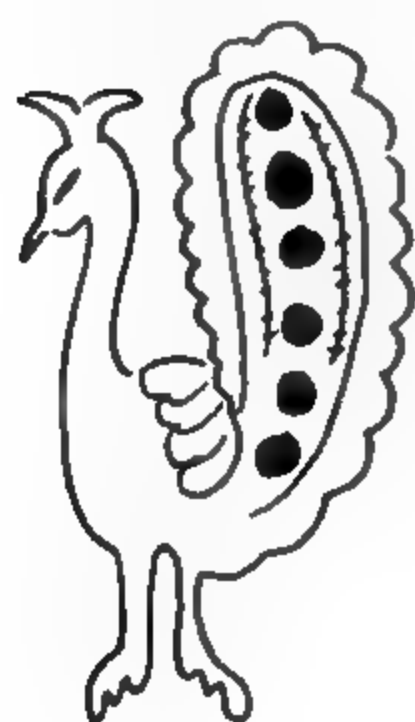


# WOOL MOTIFS ON DRAPES



The odd looking birds shown below, when enlarged (see page 207) to four times their present size, become striking motifs for short or full-length draperies. Worked in brilliant colors with tapestry wools or heavy linen threads, this Persian motif is rich and dramatic looking. Work the tail in Button-hole, the spots in Satin. Use Chain to outline rest of bird, the body

of which may be worked with open or solid filling stitches. It is color that counts in this motif. Use it smartly; old rose, turquoise and black on purple, for instance. A particularly rich effect may be gained by studding the tail feathers with beads and gay sequins. This is a charming device quite characteristic of the Persian embroideries from which these birds were adapted.





***Having Fabrics Dyed.*** Do not overlook the possibilities of unbleached muslin, which comes in varying widths up to ninety inches. This, as well as other fabrics, may be dyed to achieve the color you desire. The dyeing may be done professionally and ranges in price from fifty to seventy-five cents a yard. Most dyeing and cleaning establishments will dye yard goods and do a very acceptable job of matching the color swatch you give them. On the other hand, it is quite possible for you to dye your own.

***How to Dye Fabrics Yourself.*** The fabric to be dyed at home should be first cut into the lengths you intend using. This makes the material much easier to handle. Use your washing machine, filling it just less than three-quarters full with as hot water as you can run into it. Make a concentrated solution of the dye in boiling water in a separate container, then pour it into the machine while the dasher is revolving. When the dye is thoroughly mixed in the water put in the material to be colored. Do not load the machine the way you do for laundry work. One or two pieces at a time is safe.

Let the material remain in the bath dye until it is slightly darker in shade than you desire. Take it out and rinse in clear water as per directions on the dye package. Do not put the material through the wringer until all excess dye is rinsed out, otherwise the color will streak. Dry in the shade, spread out on the line as smoothly as possible. Then iron it.

This method of dyeing will not be color-fast, but then drapes and other decorative materials will be dry-cleaned rather than washed. Since the drapes will be lined, the fading from exposure to the light will be considerably lessened. Very lovely results are possible with a little experimentation. A variety of cottons and rayons may be so treated.

## HOW TO EMBROIDER WINDOW DRAPES AND VALANCES

The embroidery to be used for window drapes and valances need not be complicated or take too long to execute. Use heavy

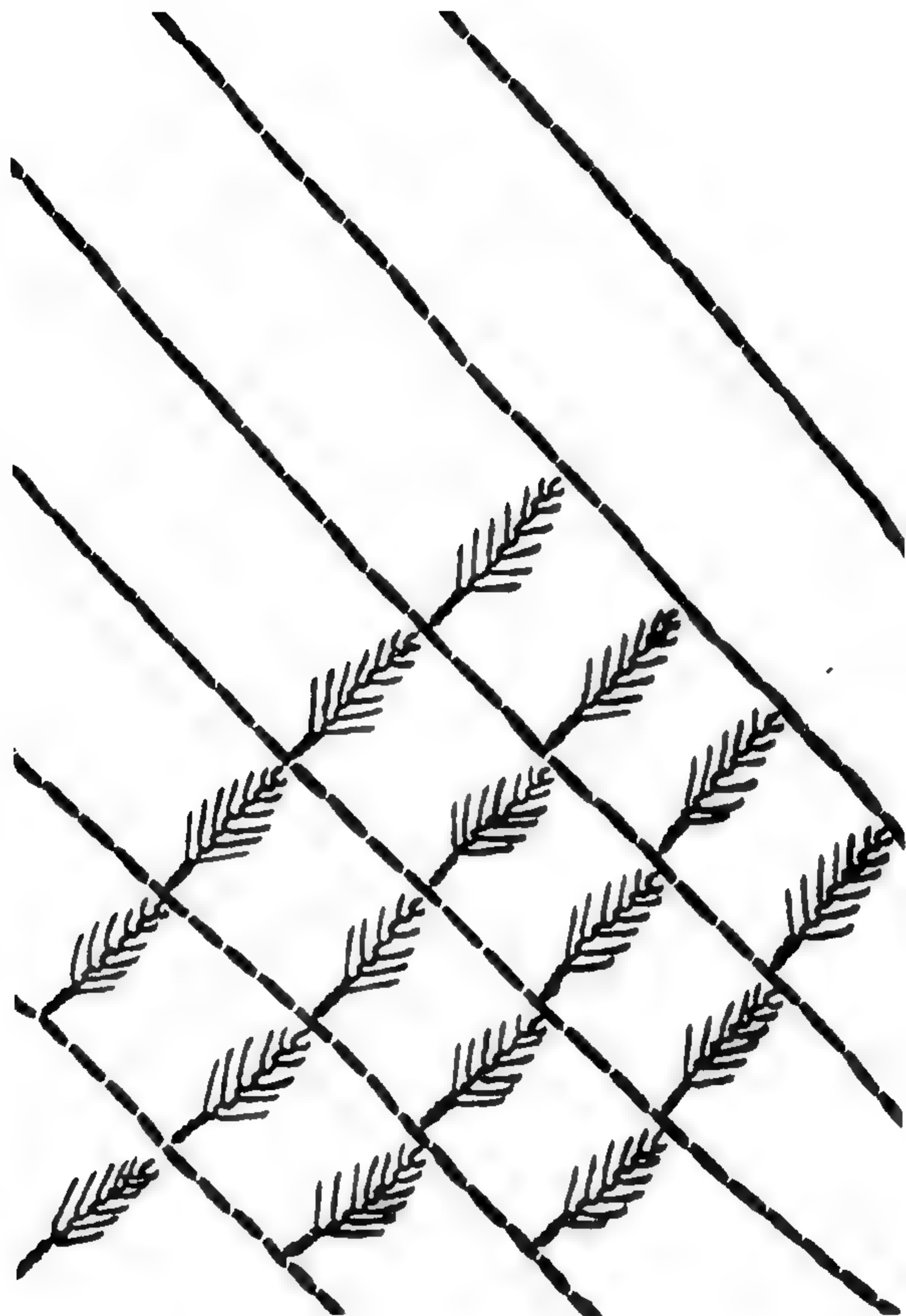
threads and such stitches as cover the surface rapidly. Tapestry wools are most satisfactory for this type of work, and unusually lovely results may be obtained through their wide range of color and shades. An all-over effect may be quickly achieved, as suggested in the diagram on page 156, by couching wool threads in trellis or lattice patterns, then filling in the spaces with boldly done spots of either floral or geometric motifs. Couching, Buttonholing, Darning, Chain, Chevron, many of the Composite Stitches as well as Satin, may be used with dramatic effect. The scale of the design is many times larger than that used for household linens and personal wear.

***Working with a Frame.*** Hoops are usually too small to use for this kind of embroidery, yet some method of holding the material flat and taut is desirable. Use a hooked-rug frame or an old picture frame. The material should be carefully attached to the frame so as to prevent holes or pulling in the material. The best way for using either kind of frame is to first cover the frame with heavy muslin strips securely held to the wood, then basting the material to be embroidered to the fabric-wrapped wood.)

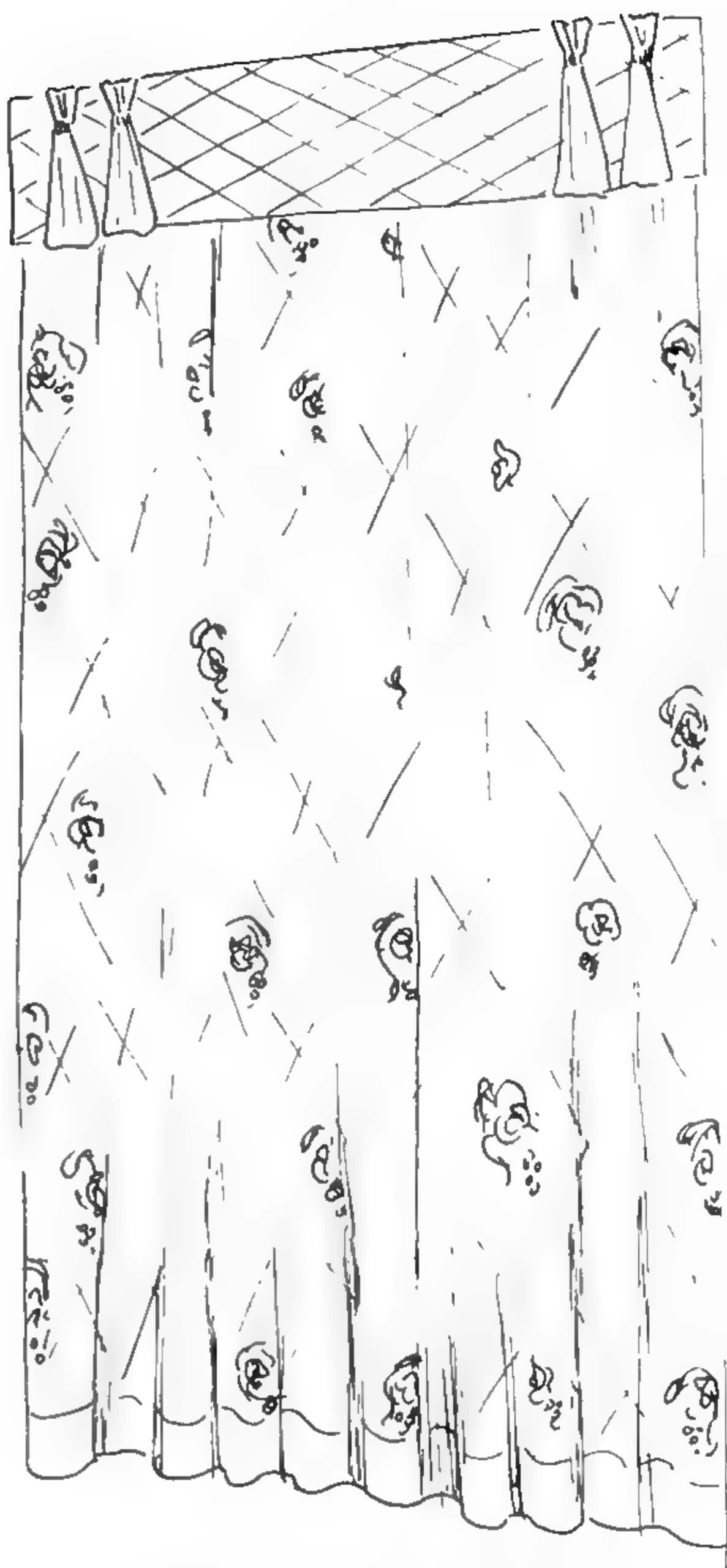
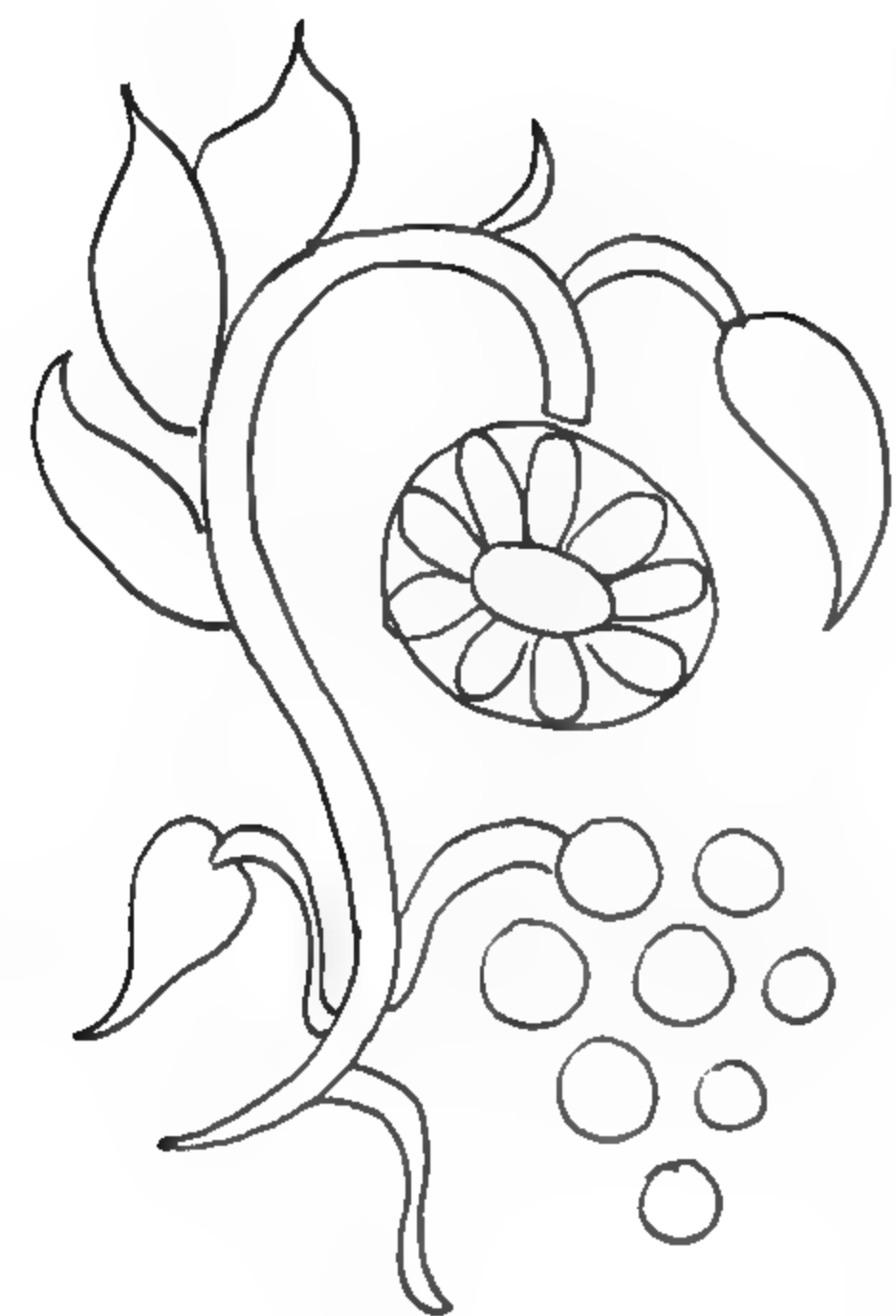
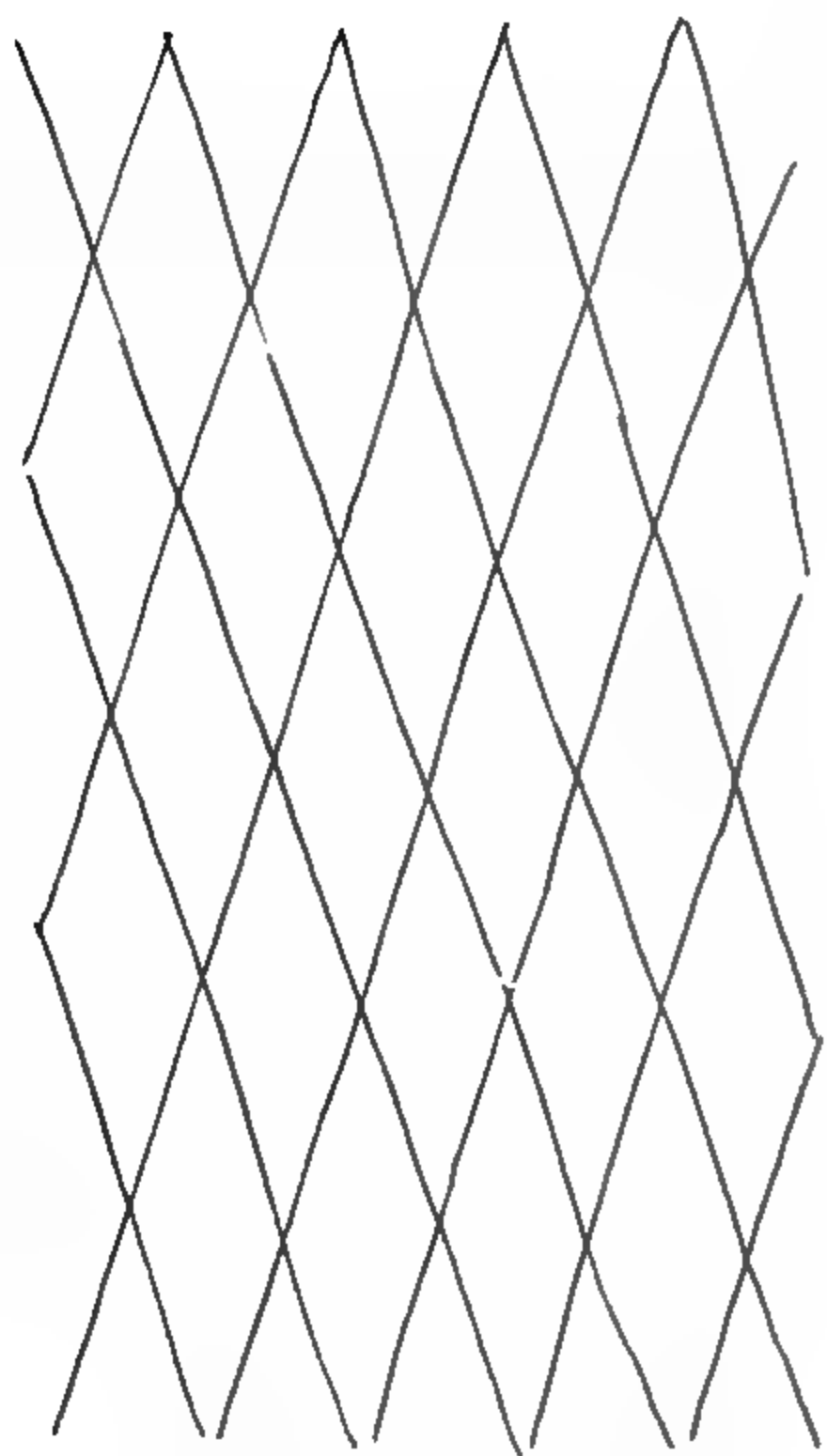
***How to Couch Large Areas.*** Large areas to be Couched, especially when an accurately spaced geometric design is necessary, may be satisfactorily done by laying the material out flat on the dining-room table and working on that surface. Be sure to lay pads of newspapers underneath the work to prevent the needle from scratching the table.

***Patterns and Motifs.*** All-over embroidery may seem, at first, to be an awful lot of work. Try an all-over pattern for the valance and then duplicate some of its motifs in borders running the length of the drapes.

***How to Mount the Valance.*** Valances such as those just described are most effective when mounted flat on a valance board, thus showing up the work to better advantage. The embroidered material may either be carefully tacked to the valance board or



Embroidered drapery of monk's cloth, boldly worked in green and red knitting wool. The diagonal lines are couched down, the trees made with Cretan Stitch. This is a rapid and effective use of embroidery.



Couched lines of bright wool, crossed diagonally, and interspaced with boldly worked wool sprays, makes important and effective-looking draperies. Monk's cloth, upholstery linen, heavy muslin, even light-weight wool are some of the fabrics that may be used for draperies. Always line them.

pasted on with Vegetable Glue. For the latter method, paint the surface of the board with an evenly spread coat of Higgins Vegetable Glue and then, working quickly, press the embroidered piece on, smoothing out folds and wrinkles with the palms of the hands. A few thumb tacks along the edges will keep the material in place until the glue is dry. The glue may soak through the material in places. Don't worry. When it dries there will be no marks left.

### EMBROIDERING PLAIN SASH CURTAINS

The vogue for ruffled sash curtains is so universal that one is apt to forget or overlook the beautiful effects that may be achieved by other styles of curtaining. Sheer muslin, scrim and organdie, as well as net fabrics hung full and unruffled, are a smart change from the ubiquitous so-called Colonial curtains. These plain sash curtains offer the embroideress a rich field for the execution of her skill. Distinguished effects of great richness and beauty can be had by using well-planned and simply done embroidery. Corners, borders or all-over designs offer a wealth of possibilities to the imaginative needlewoman. Once having embarked on the work, you are due for a pleasant surprise when you realize just how rapidly it progresses.

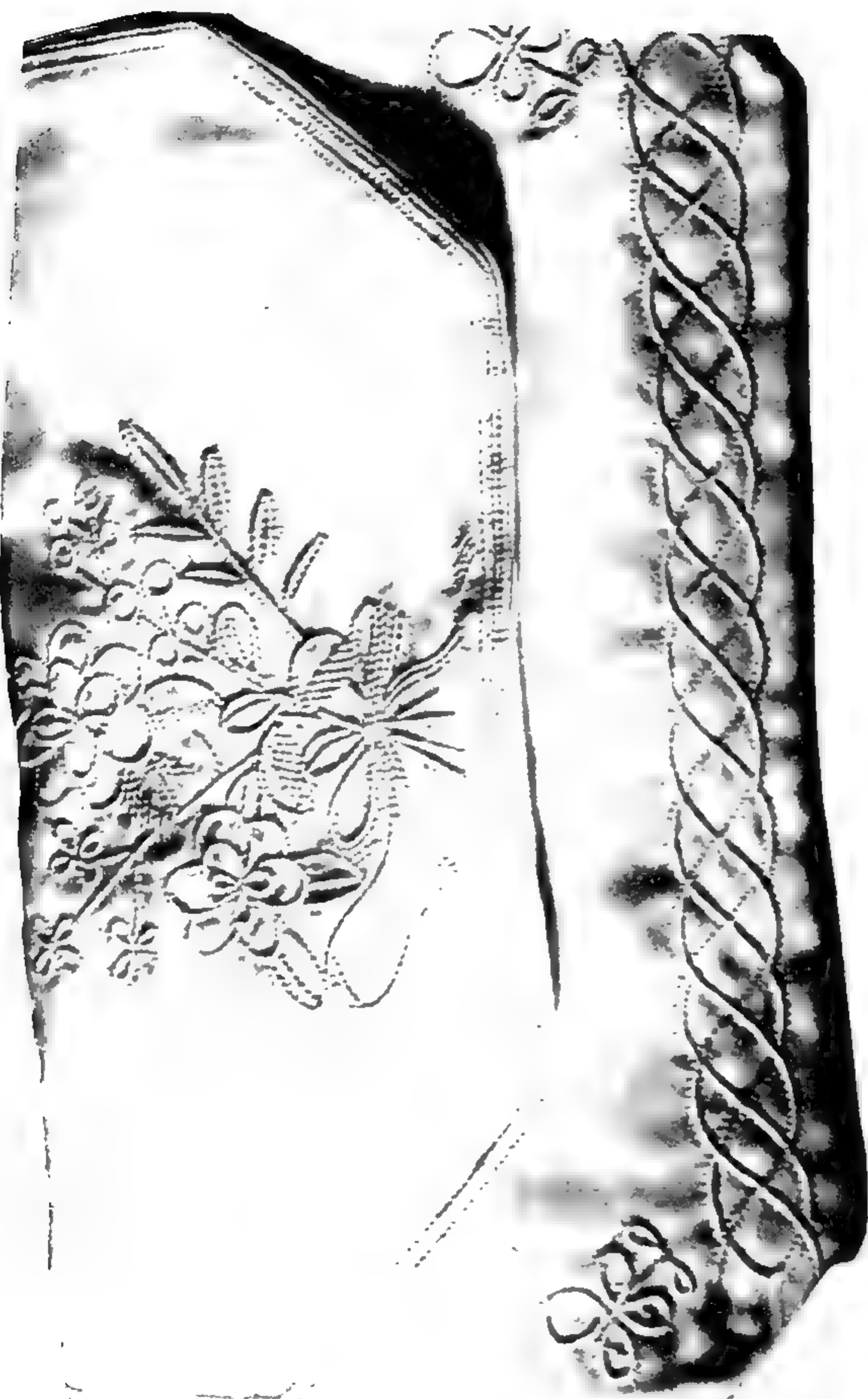
*What Stitches to Use.* The texture of these curtain fabrics dictates both the stitches used and the size of the working threads. It is well worth trying out various needlework ideas on a small piece of the material before plunging right ahead with work on a full curtain. Being transparent, any embroidered design will show up as a silhouette against the window in the daytime. The actual stitchery as well as the care with which the wrong side of the work is finished is extremely important. Scrim and fine muslin are wonderful fabrics upon which to use a variety of Drawn Fabric Stitches. A wide selection of stitches may be used on organdie, limited only by the type of design. Worked entirely in Chain Stitch, an embroidered organdie curtain has its own distinguished beauty.

## BEDROOM ACCESSORIES

Bedroom accessories such as vanity skirts, bedspreads, dainty throws and cushions open another wide field for embroidery design. The thing to keep in mind in working these and all embroidered items is the design and its finished effect. For some reason or other we have all become too conscious of "embroidery" as a demonstration of skill rather than realizing that it is nothing more nor less than a means to an end.

The various stitches, the way they are used, the colors and the designs, are merely ways of producing a beautiful result. Like any other art, the technique of embroidery should be subservient to the finished work. The painting that intrigues our interest seldom stimulates curiosity (except in other artists) as to the methods employed to achieve certain subtle effects. Good embroidery should create the same reaction of satisfaction and interest in a thing of beauty rather than serving the sole purpose of displaying one's virtuosity with a needle and thread.





Detail from a silk lingerie case designed by Emmy Zweybruck. This is quilting used in a most delightful fashion. The design is emphasized by cording inserted as the quilting progresses.

## 8 . .

# *Quilting, Appliqué, Lettering and Net Embroidery*

**B**OTH APPLIQUE and quilting have an ancient lineage. Embroidered lettering, too, while of more recent origin, has some four hundred years behind it. All have suffered long periods of neglect, only to spring up again with renewed vigor as individual artists "discovered" their possibilities. We are so accustomed to thinking of both appliqué and quilting in terms of "bed quilts" and/or coverlets that one is apt to be blind to their other possibilities. Appliqué and quilting need not stay in the bedroom. Some of the most beautiful old examples of these styles of needlecraft are found in wearing apparel (both adult and children's wear), upholstery materials, rugs and wall hangings or pictures.

### QUILTING

During the eighteenth and nineteenth centuries quilting and appliqué, in the hands of American and English needlewomen, rose to beautiful and artistic heights in the form of bed quilts. Quilting is nothing more nor less than fine stitching used to hold two or more layers of fabric together. Fundamentally, it is a device to gain additional warmth in clothing and in bed coverings. For centuries the Chinese have worn quilted cotton or silk garments in the wintertime.

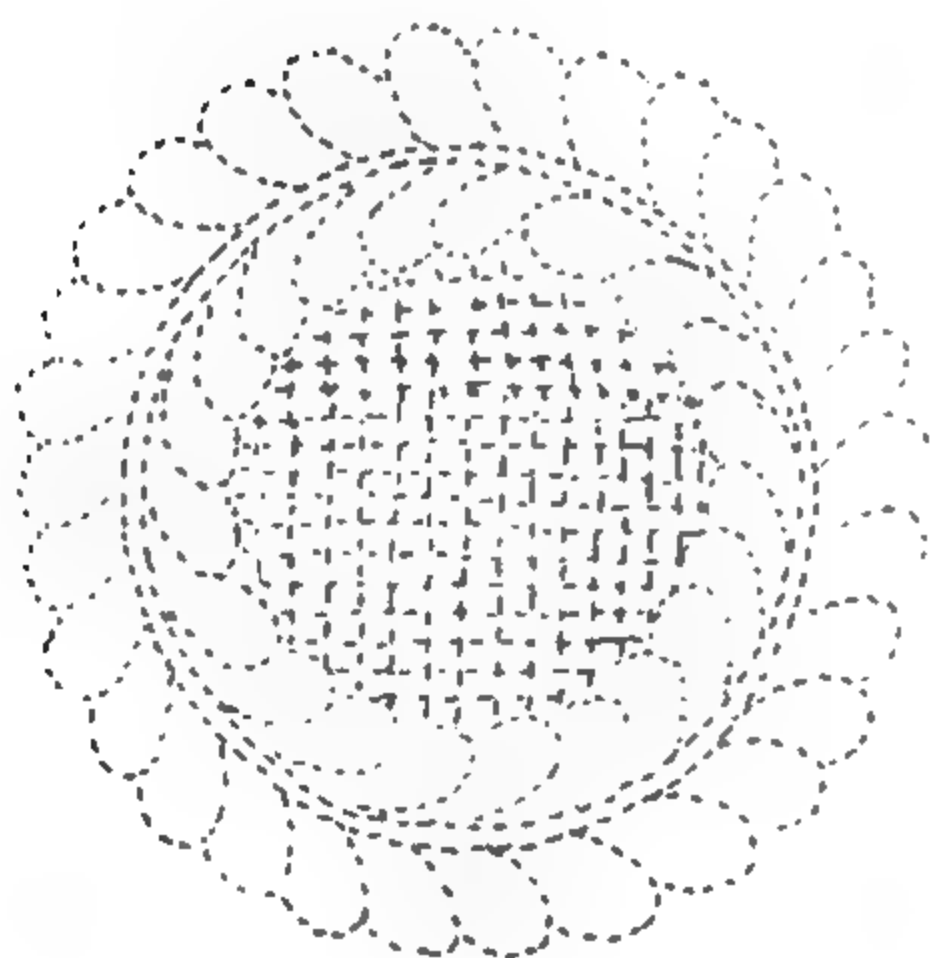
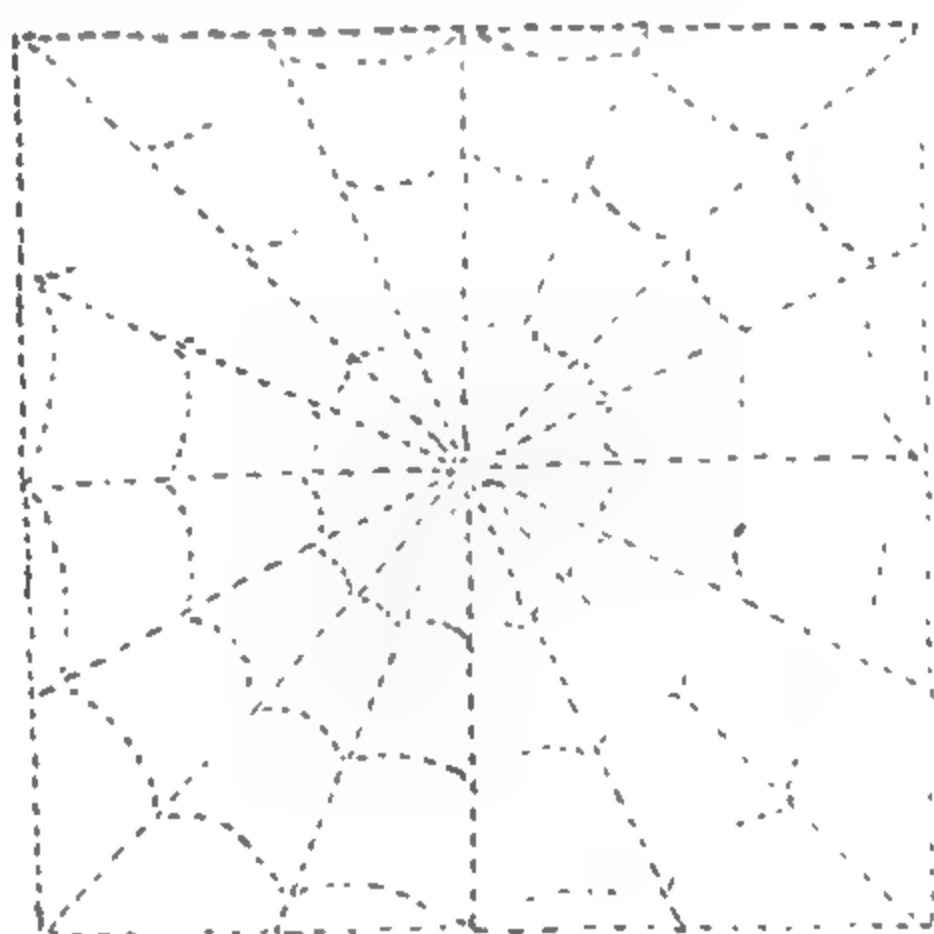
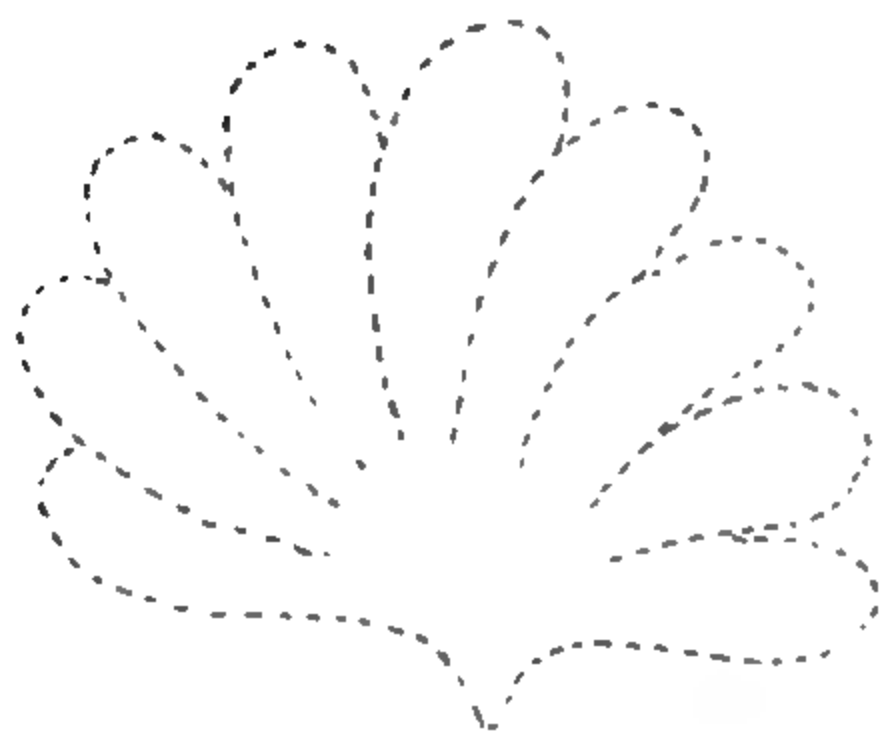
**Traditional Quilt Patterns.** The design possibilities inherent in the use of running stitches and the consequent puffing between the lines very quickly stimulated the imagination. The basic cross bar (straight lines crossing each other at right angles) and diamond (diagonal lines crossing each other) patterns for quilting were certainly attractive if rather austere. Borders were added that incorporated graceful sweeps and swirls, floral and geometric patterns. Really fine quilting became such an art that no other element of color or pattern was allowed to distract the eye. While usually done in all white, there are examples extant of pale colored silk and satin coverlets elaborately quilted with self-colored thread.

**Stitches Used in Quilting.** The very early examples of quilting show that Chain and Back Stitch were commonly used. Minute Running Stitches for quilting purposes is a later, and speedier, method. All three may be used to good advantage in today's quilting, thereby enriching the work. Good quilting, no matter what stitch is used, is recognized by the minuteness of the stitch and the unvarying exactness of its placement. There is a special skill involved in good quilting which is part knack but mostly long practice.

**How to Quilt on a Frame.** There is really only one satisfactory way to produce an evenly worked, straight quilt and that is to do it on a frame. The back is ironed flat and free of wrinkles and then is attached to the frame. Its tension must be even at all points, avoiding either drag or sag, for any uneven strain will show up later in bulges or actual crookedness. The cotton or wool filling is laid on the back with the strips overlapping each other by at least a quarter of an inch. Use at least two layers of fill, having the second layer run in the opposite direction to the first. The carefully ironed top is then spread over the fill, great care being taken not to disturb its position. Pin the four corners of the top to the frame, then work along the sides, pinning them to the bars, for the top, too, must be evenly stretched.

# FAVORITE QUILTING DESIGNS

The method of making a paper pattern for transferring a quilt design to the fabric is fully discussed on page 164. The designs below were ones that appeared on many old-time quilts. Each one of these was, in size, sufficiently large to fill entirely the plain block that was used alternately with the pieced or appliquéd blocks. Other styles of quilting were determined by the actual design of the quilt itself. The simplest and most effective quilting patterns were the crossbar and the diamond. These two were achieved by ruling straight lines over the entire surface of the quilt; the crossbar had lines at right angles to each other while the diamond had lines set diagonally. The actual quilting did not cross the design or pattern but stopped at one edge to start at other.



The actual quilting is worked from the outside edges in towards the center. As the work progresses, the finished sections are rolled up on the frame. The quilting pattern may be one stamped on the top of the quilt or it may be one you apply to the top yourself. When marking the quilting pattern yourself, it may be done either before or after the quilt is in the frame. If before, the entire pattern is put on the top; if after, the pattern is marked in sections and as the quilt is rolled as work progresses. This, of course, does not apply to stamped transfers, which must be put on with a hot iron, therefore must be done before the top is put into the frame.

***Drawing the Design.*** An original quilting design is first drawn on a large sheet of wrapping or shelf paper. Make an outline of the quilt that conforms to the proportions of the piece to be worked. Sketch the quilting pattern within that outline. The design should naturally fall into symmetrical sections that are easily divided into equal pieces. It is only necessary to enlarge (see page 207) and finish one of these sections for transferring the actual pattern to the quilt top.

When the design is satisfactory and the lines sharp and clear, the paper pattern is placed on a hard surface that has been padded with several layers of newspapers. With a dressmaker's wheel, trace with some pressure the final lines of the design. The wheel punches an evenly spaced line of dots in the paper, and it is through those dots that the pattern is transferred to the fabric.

***Transferring the Design to Fabric.*** The method of marking the pattern through the paper is called pouncing. Pulverize a couple of sticks of colored school chalk and place a spoonful of it in a small square of cheesecloth. Twist or tie the cloth so that the powder does not spill out, but not so tightly as to pack it into a hard ball. The bag of colored powder is pounced or tapped all along the line of the perforations. The paper pattern must be picked up carefully so as not to disturb the powder dots on the fabric. Some women work directly from these dots, which

requires great care since they are easily blown or rubbed off. To make the marks more permanent, lightly dot the fabric with a pencil, making sure that each penciled dot is in the exact position of the powder dot.

**What Thread to Use.** Cotton sewing thread is usually used for quilting when Running Stitch is employed. The introduction of Chain or Back Stitch into the design may be done with sewing thread but becomes richer when worked with one- or two-strand embroidery floss. This is particularly true when the quilting is being done for decorative accessories such as lingerie and handkerchief cases or house or evening jackets.

An extraordinarily lovely example of Chain Stitch Quilting is found in an old English silk coverlet made in the seventeenth century. Spaced and beautifully executed embroidered floral motifs in vivid colors are emphasized by Chain Stitch quilting done in a small clamshell pattern. This quilting is done in silk floss, which gives additional richness to the entire work.

**The Packaged Quilt.** Today's quilt is usually gay and colorful, relying more upon its pieced or appliqué design than on the elaborateness of its quilting for its effectiveness. Contrary to the usual run of packaged embroidery pieces, the packaged quilt is usually well designed and comes in fairly good quality materials. Everything has been done to simplify the making of the quilt, the shapes are stamped on the various colored pieces, needing only to be cut out. The quilting pattern is stamped too. With reasonable skill and patience it is quite possible to make a nice looking quilt.

**Creating Your Own Quilt.** There is, however, a lot more fun and enjoyment in creating your own quilt, deciding upon the colors you want the design to be worked in. After all, there is nothing so personal as the colors one chooses to surround oneself with, the designs that use those colors, so why be limited by a manufacturer's decision concerning these vital factors.

Work as the early needlewomen did. Few of them were



artists, either, but that didn't stop them. When they saw a pattern they liked, they traced it on paper, cut it out and used it to concoct their own design. The oldtime quilts, whether pieced or appliqué, were usually worked in "blocks" which were later sewn together before quilting. That is still one of the best ways of making a quilt. The size of the block was a matter of personal choice controlled by the size and kind of design used as well as the size of the bed. There was no restraint imposed upon their choice of color. The original that stimulated their imagination may have been worked out in pink, yellow and brown, but if red, green and yellow seemed a more attractive combination that was the way they made it.

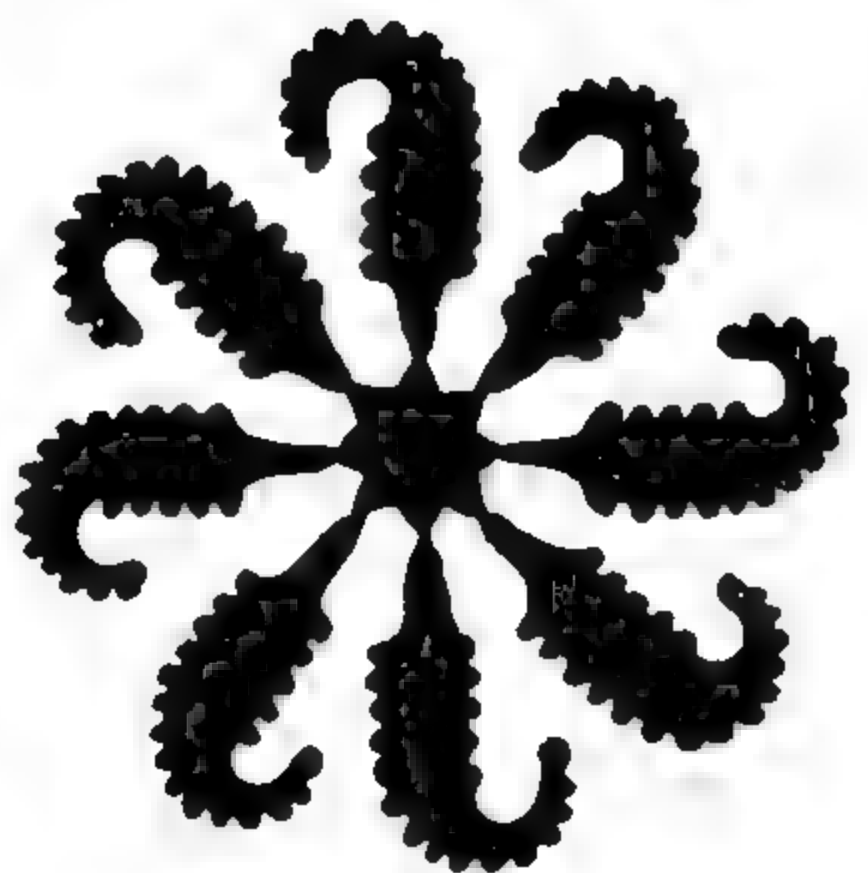
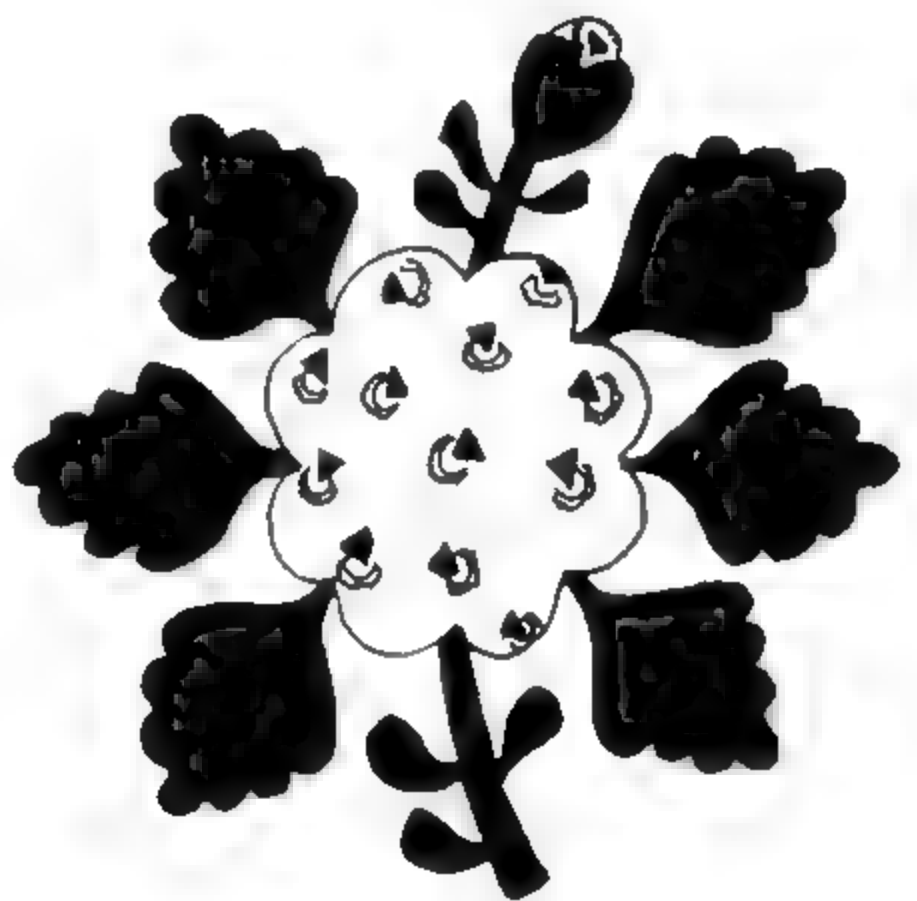
***Where to Find Patterns.*** The old patterns are still the most charming for they are bold, direct and simple. The illustrations on page 167 show actual patterns taken from eighteenth and nineteenth century quilts. Local museums may have actual examples for you to study for inspiration or copying. Remember, the size of each design is usually a lot larger than you think it is going to be. The ones shown in this book vary between fourteen and eighteen inches in height, which is what contributes to their effectiveness. There is more danger of interpreting these designs on too small a scale than on too large a one. When in doubt, make it larger!

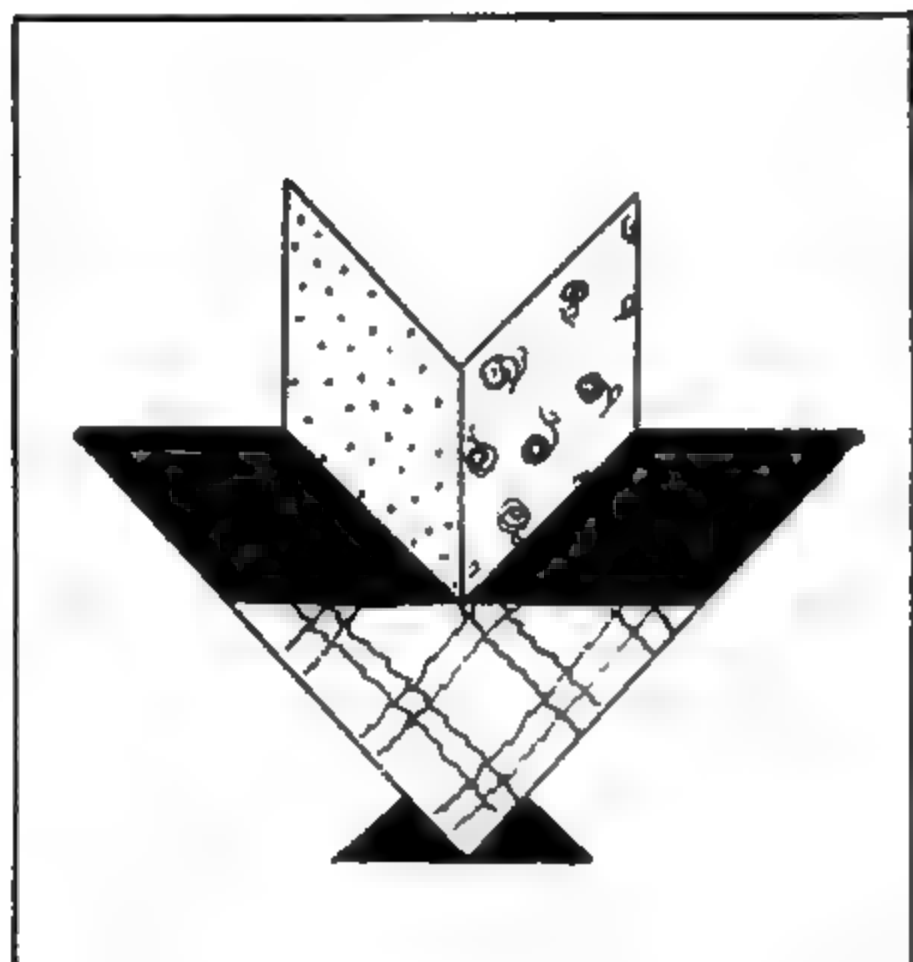
## HOW TO WORK WITH APPLIQUE

***Pressing and Basting.*** When creating and making your own appliqué designs, as well as in working the "packaged" designs, always iron the material before cutting it out. Then turn under the edge and baste it down with very fine thread. Again, press the basted piece so that the outside edge is sharp and evenly flat. Now it may be basted to the block or top and stitched down with minute hemming done with matching thread. That is the way to get a perfect piece of appliqué. The basting threads are drawn out last, and snipped at close intervals to avoid dragging or pulling the hemming stitches.

# ANTIQUE APPLIQUÉ PATTERNS

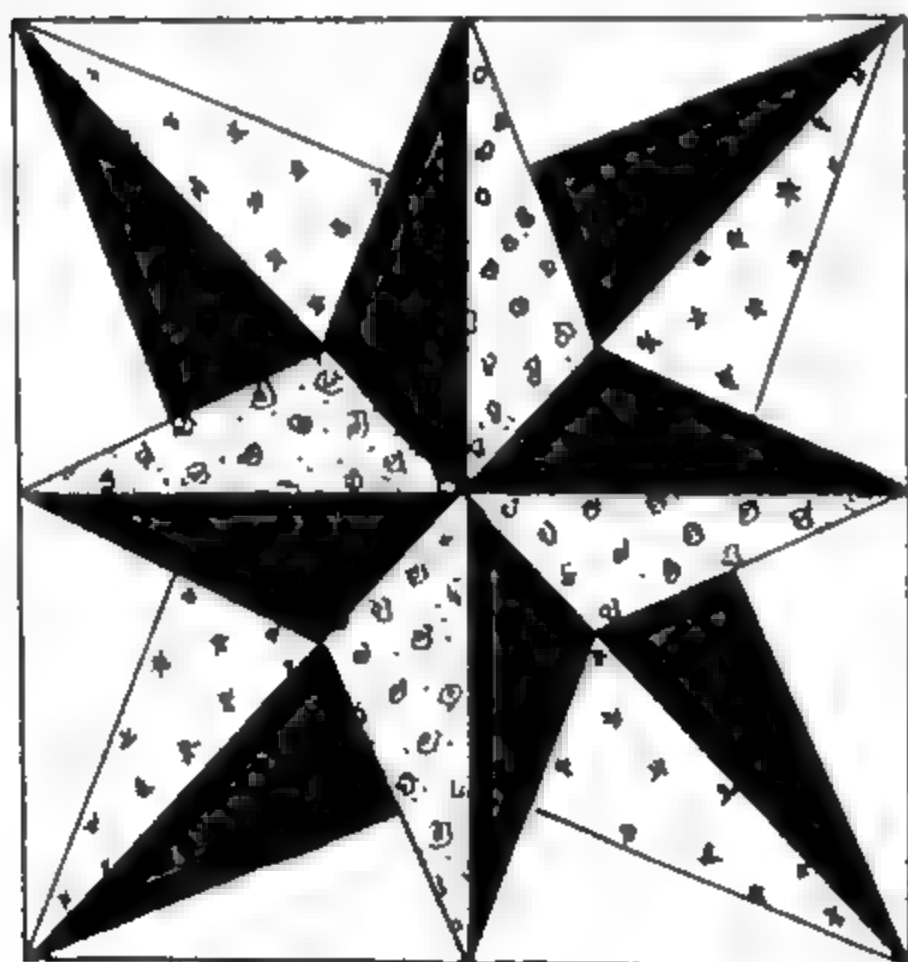
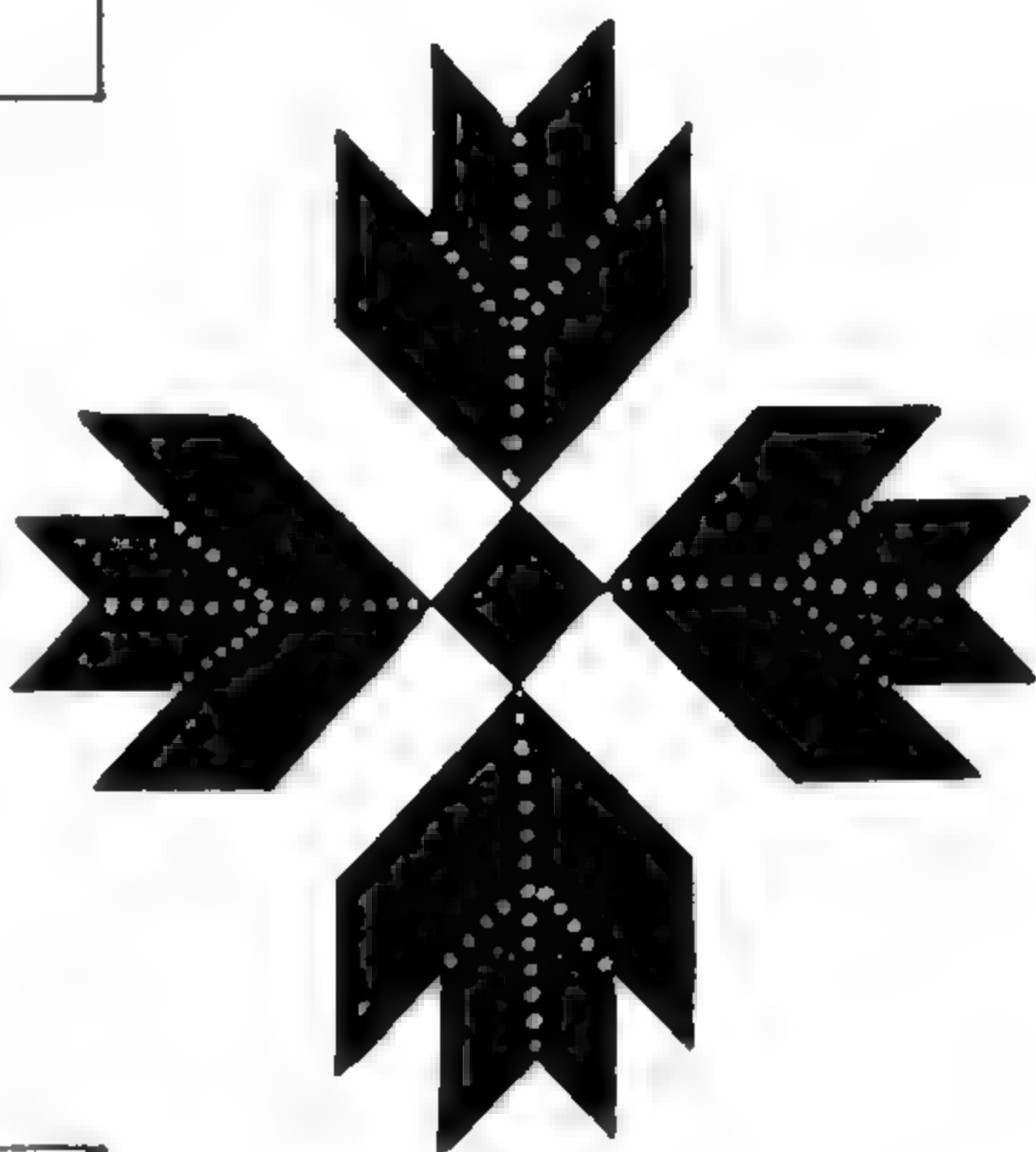
The designs below are exact copies of those found on early American appliquéd quilts. The top ones, Garden Wreath and Rose of Sharon, the lower ones, Oak Leaf and Princess Feather, illustrate the effectiveness of a simple design boldly used. They varied between fourteen to eighteen inches in height and were alternated with equal-size blocks of white, thus setting them off to their best advantage. Individual pieces were cut, basted into position, then appliquéd down.





## TRADITIONAL PIECED QUILT PATTERNS

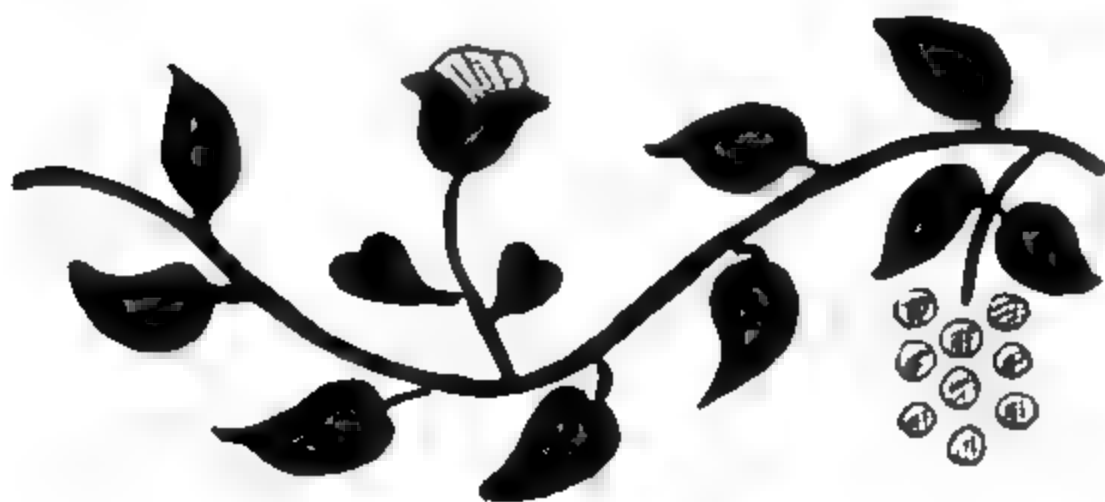
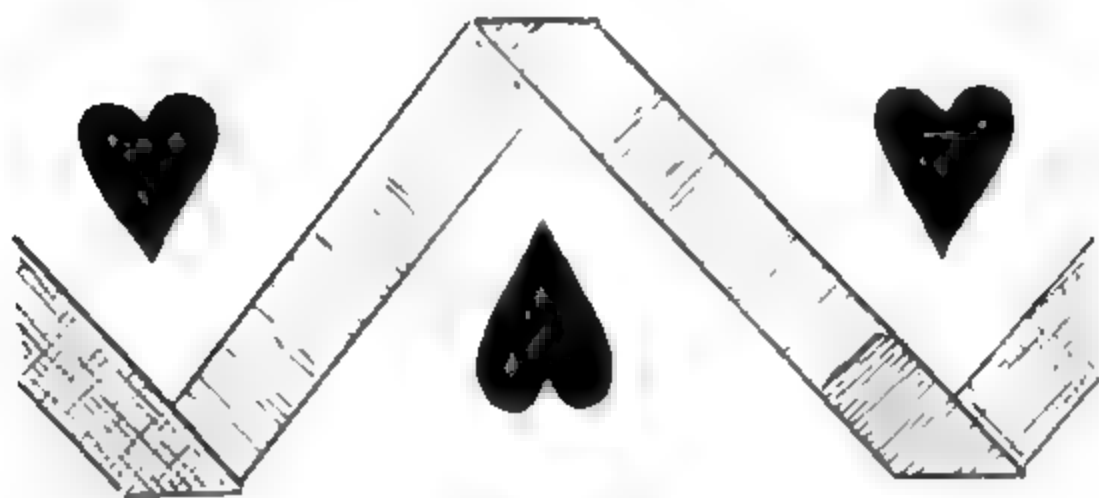
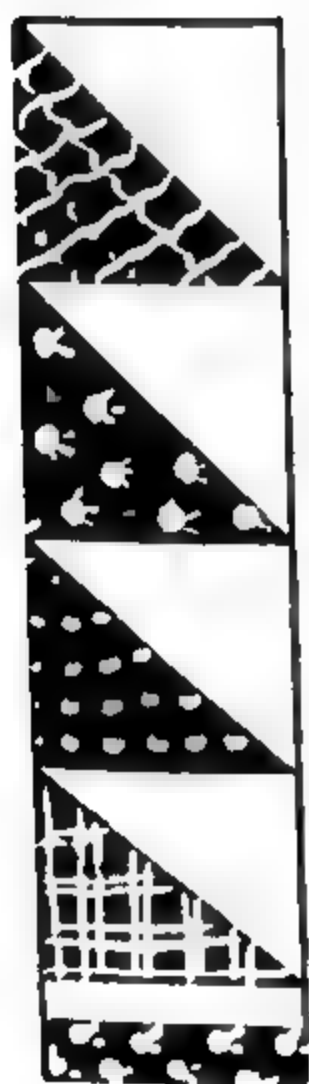
Above: Desert Rose combines diamonds and triangles sewn together to form design which is then appliquéd to block. Right: Bear's Paw or Duck's Foot, two regional names for the same pattern, uses two different-sized parallelograms that are sewn as indicated by dots.



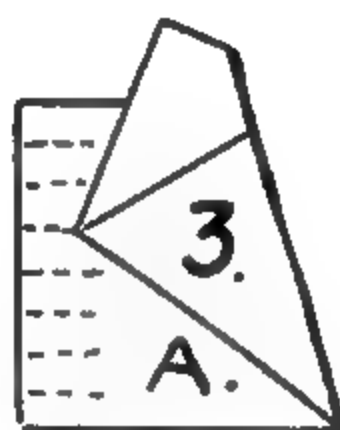
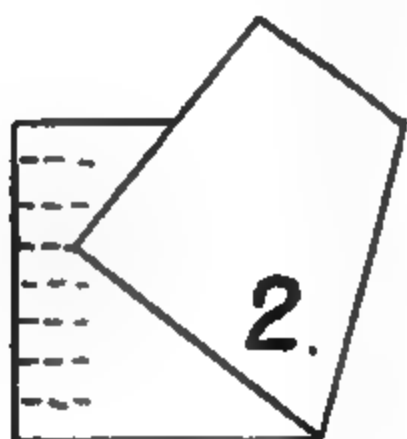
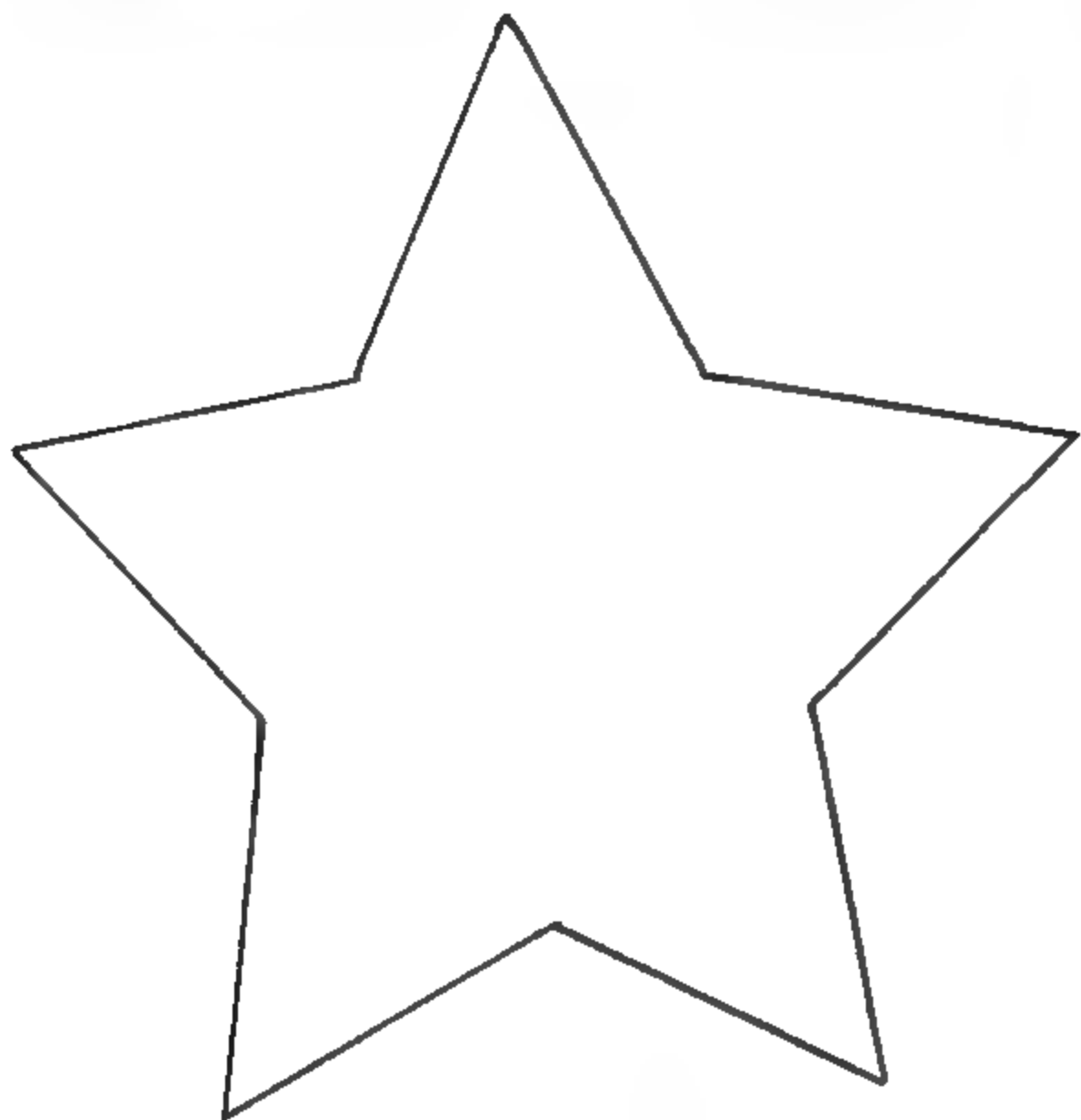
Left: Blazing Star is a brilliant example of pieced work. Utmost care must be taken in cutting and fitting the pieces together. Press all seams open and flat before sewing down.

# BORDERS USED ON OLD QUILTS

These traditional borders taken from old quilts have a simplicity and charm that is delightful. As well as using them on quilts, try them on curtains. The ones at the right are appliqued, and covered an area not less than eight inches in width. The Saw Tooth design at left sets colored right-angle triangles between plain ones. It is an excellent decorative device used on an otherwise unadorned quilt or couch cover. The triangles, like the individual pieces used for the appliqué borders, were first cut from heavy paper and "tried for size". When perfected, the paper pattern was used to cut cloth from. These paper patterns were treasured and used for years and years.

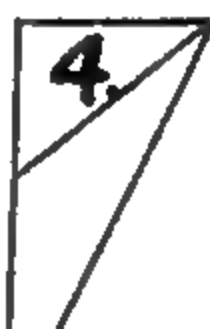
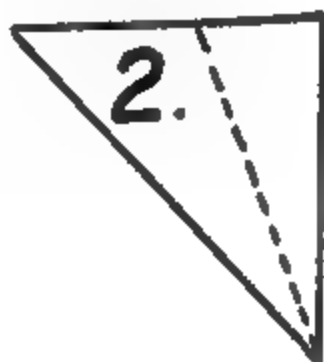
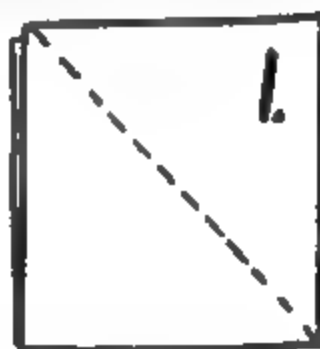
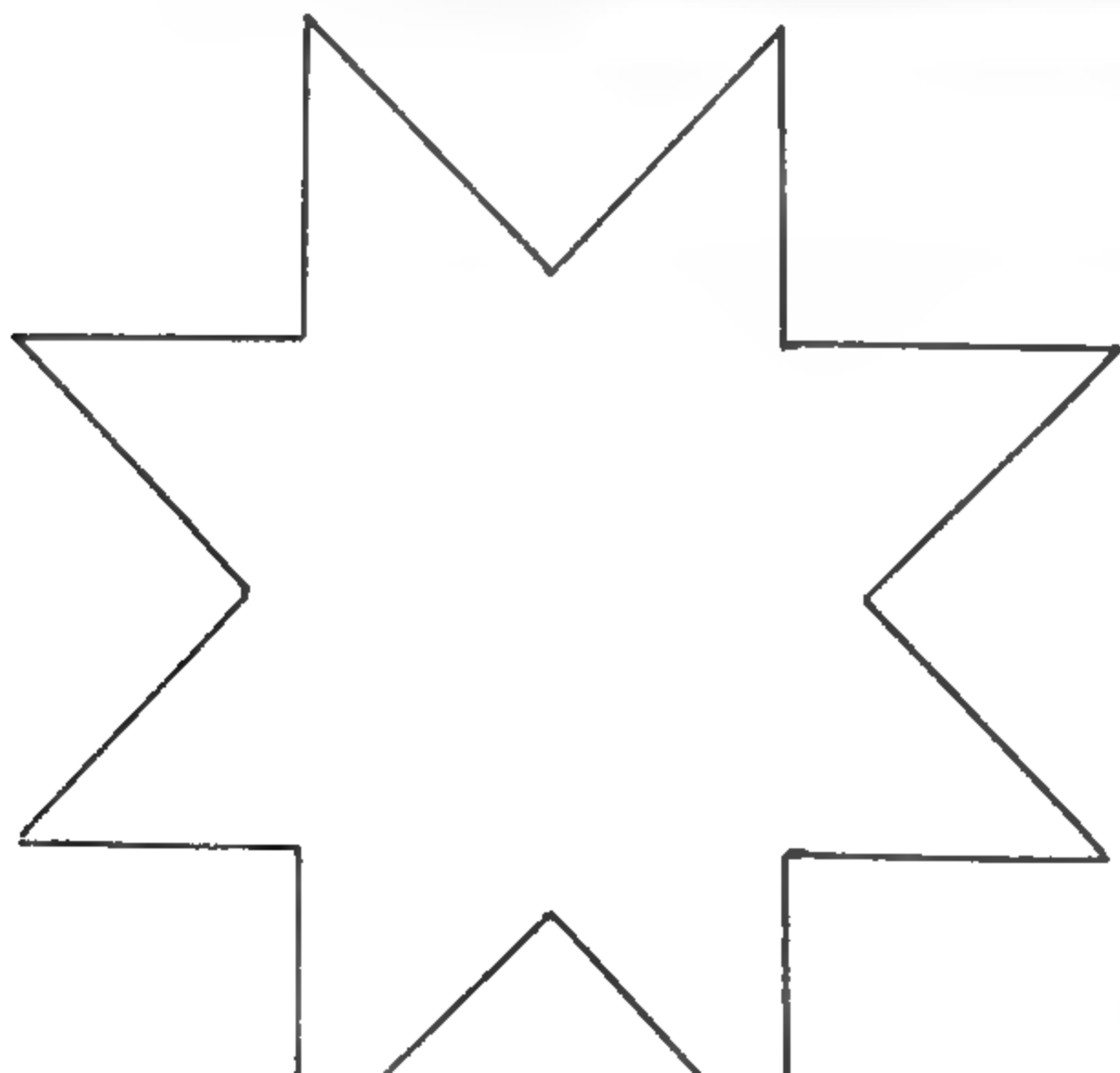


# HOW TO CUT STARS



Five-pointed Star: 1. fold a square in half. At left side, fold up three times to crease. 2. From center point, bring lower corner over to third crease line. Crease fold. 3. Fold right side over again as shown. 4. Fold section A back to meet right side. Cut as indicated.

Eight-pointed Star: 1. Fold a square in half and again from right to left. Then fold diagonally, bringing bottom up to right side. 2. Fold again diagonally. 3. Turn over from right to left so it looks like illustration. 4. Bend top triangle down to guide cutting. Unfold.



***Appliqué for Children's Things.*** Appliqué is a "natural" for decorating children's linens, curtains, towels, cushions and bibs. Toys and dolls are the inspiration for many charming and delightful designs. The illustrations on page 173 show how effective and attractive such designs may be, especially when "touched up" with some embroidery stitches to accent pattern and to give additional color. These designs were taken from Austrian wooden toys, which have a gaiety and silliness that is particularly appealing to the small child. The main shapes are cut out of bright colored chambray or percale and appliquéd to a neutral or white background.

***Embroidery on Appliqué.*** Additional embroidery stitches are put in last, and worked in an embroidery hoop or frame. Aside from the decorative quality of the embroidery stitches themselves, they serve the very useful purpose of anchoring rather large pieces of appliqué to the background, which may become troublesome in laundering if otherwise unsecured. As with quilts, do not make the designs too small. If only a very small area is to be decorated, it is far better to forget appliqué and do it with straight embroidery.

***How to Make Appliquéd Rugs.*** Appliquéd rugs may sound rather fantastic and impractical. Quite the contrary. Made of discarded or worn woolens such as old blankets, men's and boys' suits and overcoats, women's skirts, etc., these rugs are extremely attractive and completely usable. For the hearthside, child's room, bathroom, sewing room or den, they add a bright, lively note that is both interesting and attractive.

***Working Method and Materials.*** The size and shape of the rug are determined by the available material as well as the spot for which it is being made. Naturally, the heaviest fabric is used for the background, with lighter weight and bright-colored pieces being applied to it in some simple design. The pieces to be appliquéd are first basted to the background. Do not try to hem or turn in the edges, for unsightly bumps will result. The



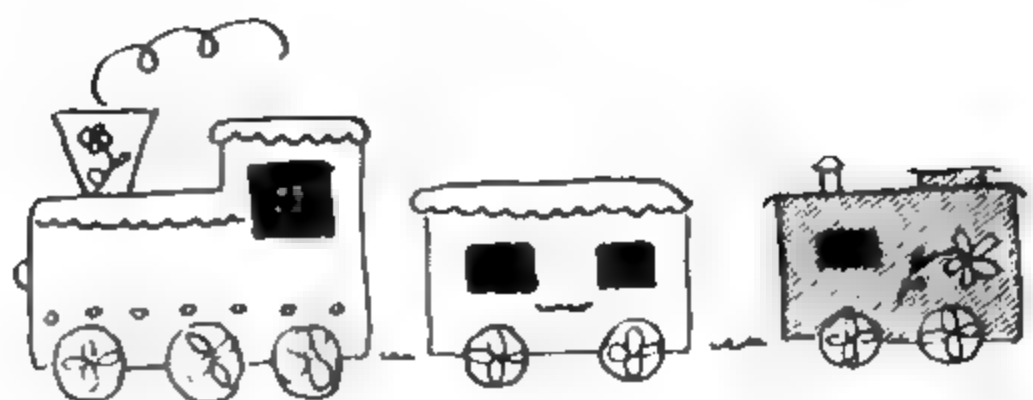
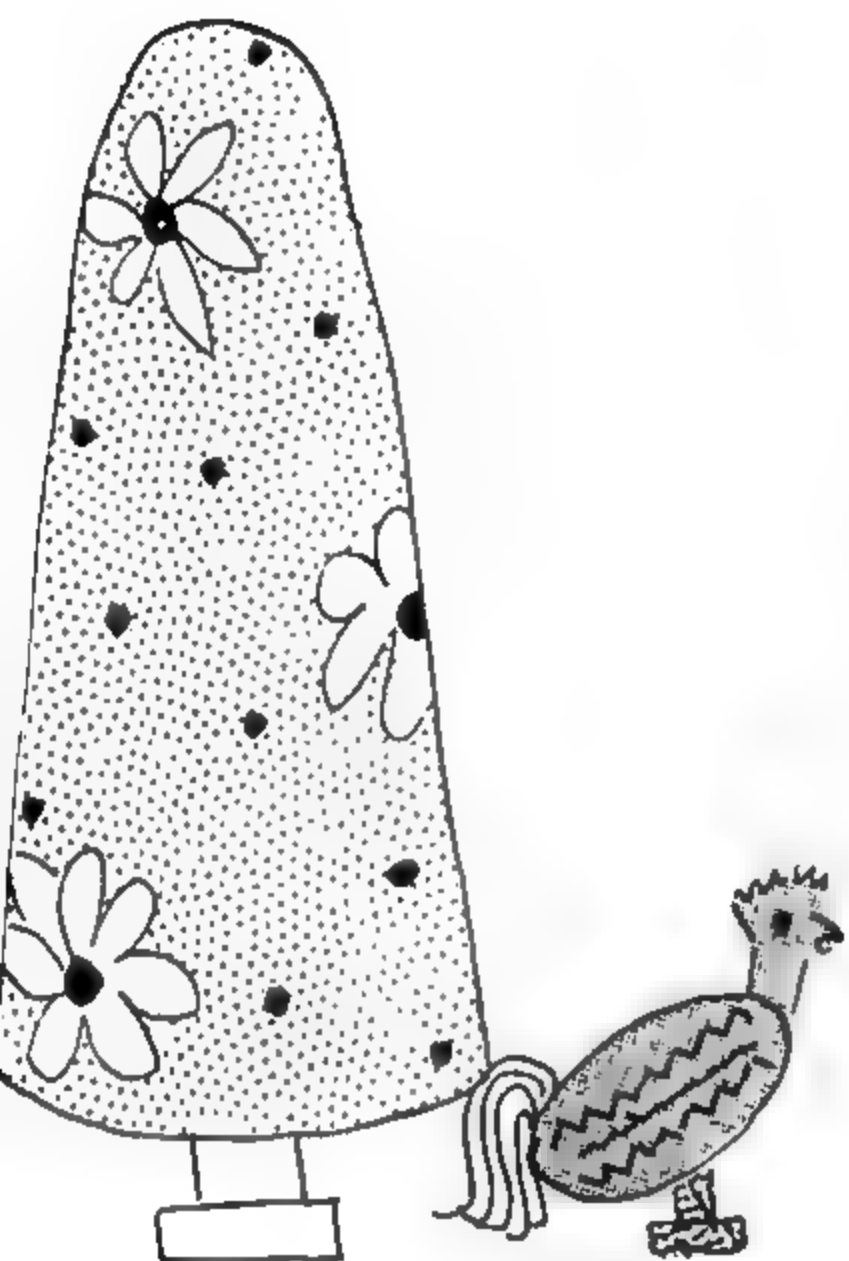
entire piece is then basted to a backing of burlap. The designs are next stitched down by machine. Knitting wools are used to decorate and cover the raw edges of the appliquéd pieces and to introduce additional color and line. A variety of stitches may be used to give vitality and charm. The designs on page 175 indicate the possibilities of this form of appliqué, which is supposed to have originated in the homes of the Portuguese fishermen on Cape Cod.

***Appliqué for Table Linens.*** Delicate table linens are another field for appliqué. Fine lawn or handkerchief linen, even organdie, become treasured pieces when decorated with simple floral or geometric appliquéd shapes of self fabric. Simple Hemming, minute Buttonhole or Pin Stitch (see page 185) are the methods of sewing down the piece. Stems, leaves, scrolls and buds used to enlarge and accent the design are usually done in Outline, Overcast or Chain Stitches. This is most delicate work, requiring patience and skill.

## HOW TO MAKE PIECED DESIGNS

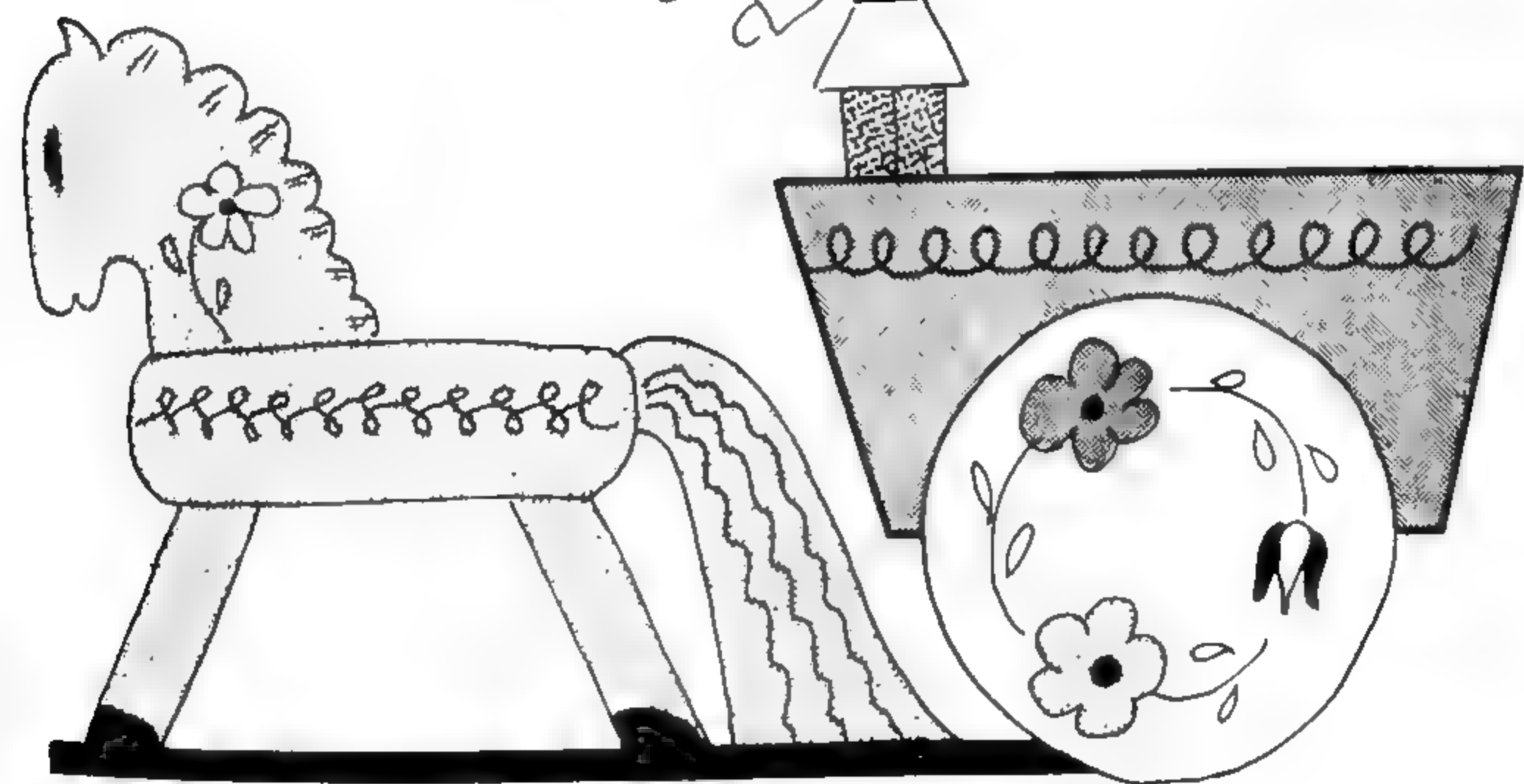
The pieced designs shown on page 168 are taken from old quilts because they are so ideally suited to the decoration of boys' rooms. The transient attraction of cowboys and lariats, Mickey Mouse and Superman, airplanes and trucks precludes any time or energy being spent in developing them decoratively, for quilts or covers. The sharp geometric silhouettes of these old pieced patterns is timeless and unwavering. Nothing "sissy" about them and, wonder of wonders, they satisfy both mother and son.

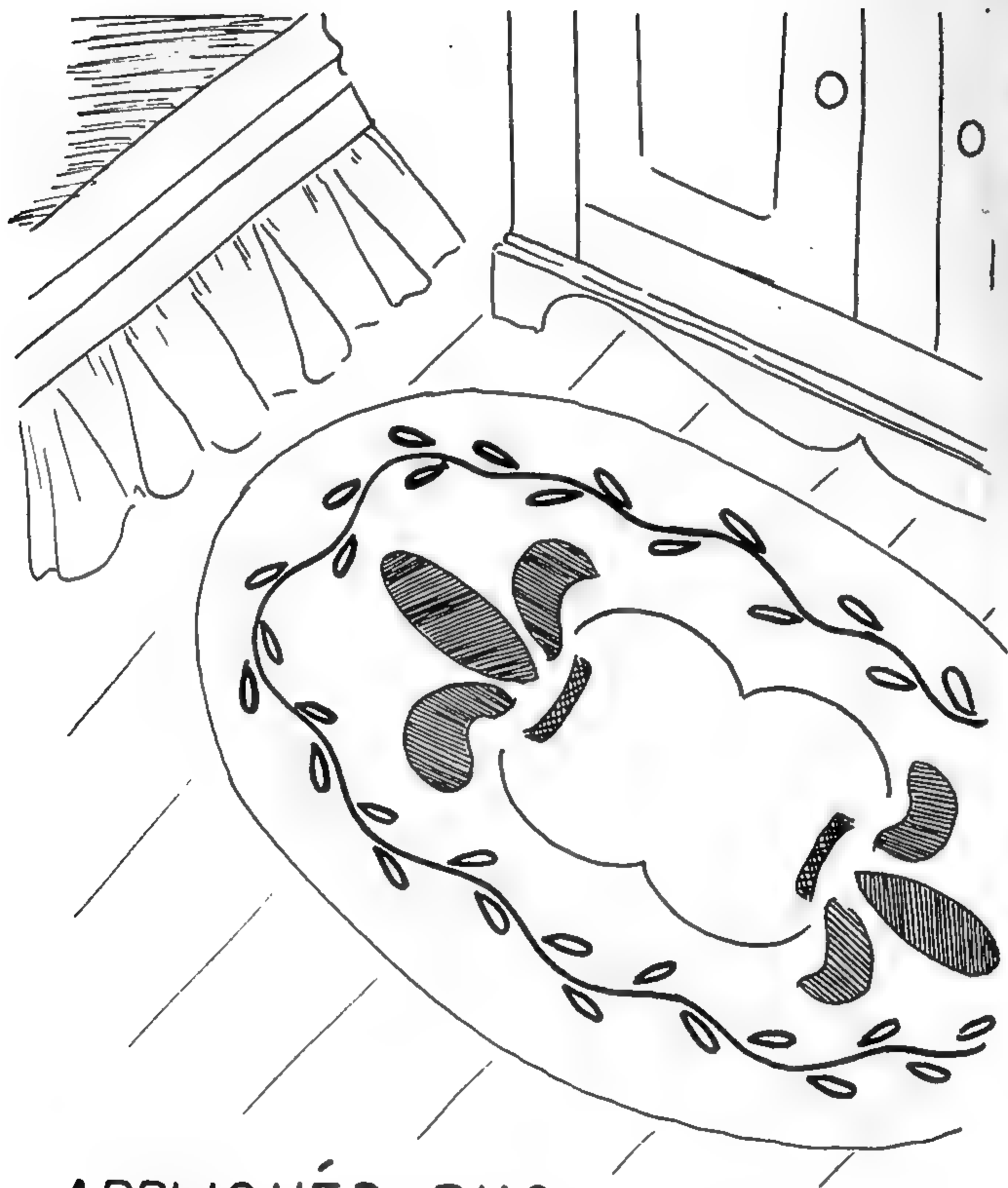
***Adding a Modern Note.*** Because these patterns are old is no reason why they may not be interpreted in a modern fashion. Rather than using dainty floral prints from which to cut the basic pieces, choose bold stripes or plaids or checks to combine with the solid dark pieces. Rather than using the traditional white or cream background, select dark green or navy blue or



Any child would be enchanted with a room decorated with designs similar to these. Originally designed for wooden toys by a Viennese artist, they are so gay and simple that they lend themselves perfectly to translation into fabric appliques for curtains and bedspreads. The decorative lines and motifs on the large areas are interpreted as embroidery. You'll love doing them.

## APPLIQUÉ DESIGNS for NURSERIES

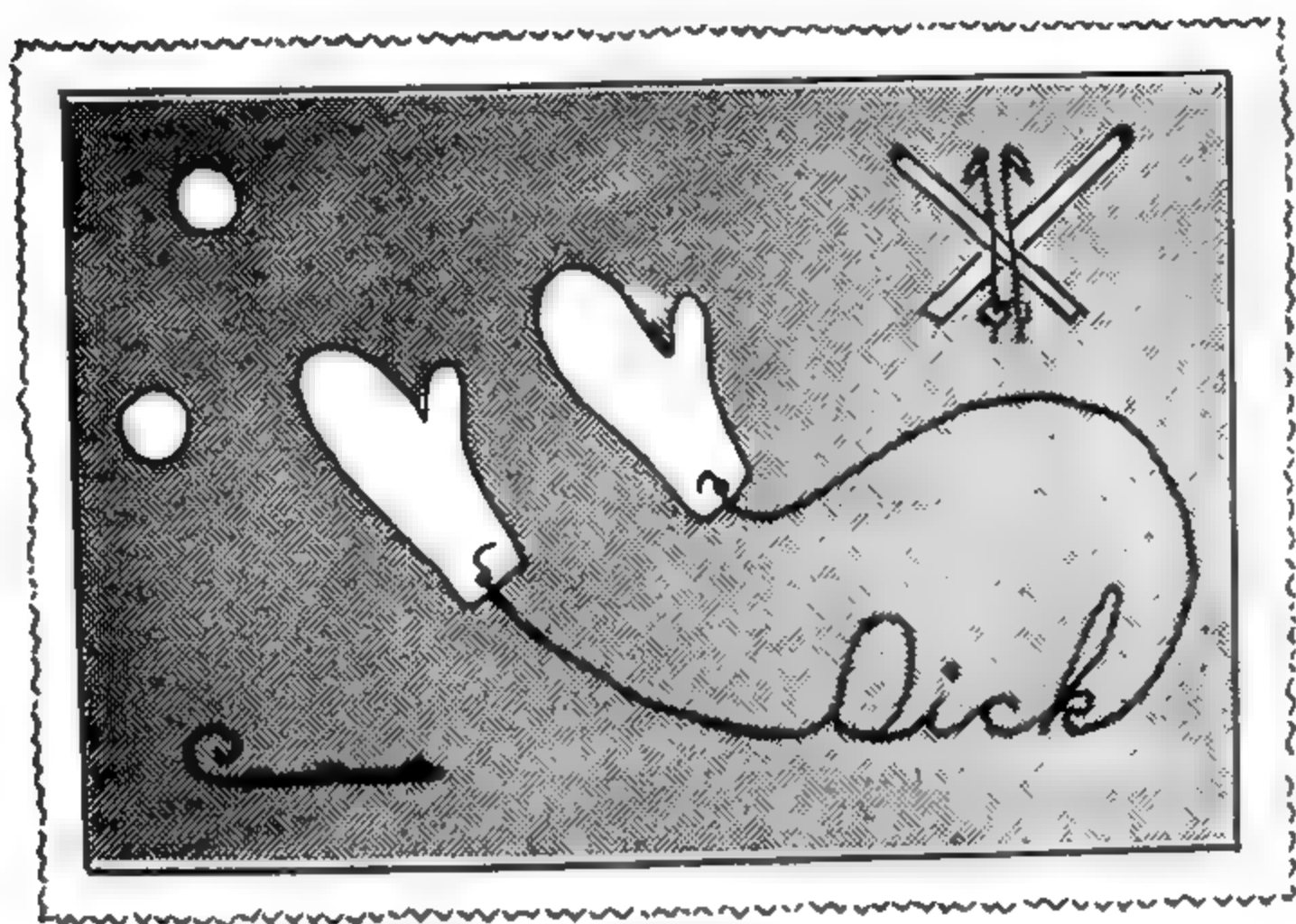




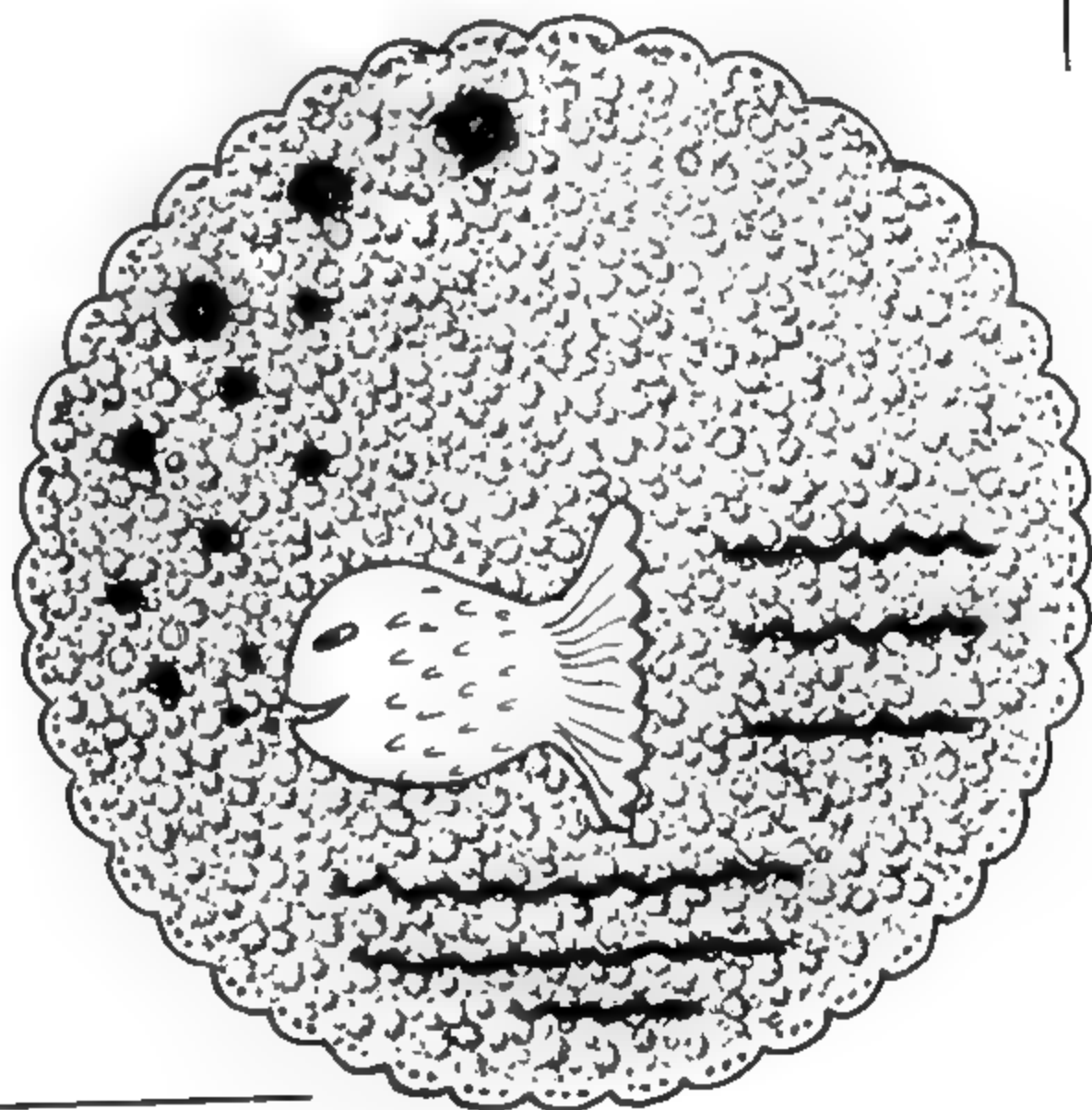
## APPLIQUÉD RUG

Use the good sections of discarded woolen garments to make appliquéd rugs. The instructions for making them are given on page 171. The rug above has a black background with green vine and red center motifs. The stem of vine is rug yarn couched down, the leaves are felt. The large red petals are wool, the connecting swirls of couched rug yarn.

# APPLIQUÉD RUGS



Two rug designs, the top one for a boy's room, the bottom for the bathroom. Both are simple to make and are extremely effective. Select colors suitable to the idea you wish to work out. See page 171 for construction details. These are faster than hooking or braiding.



tobacco brown or dark red. Pick up the design for window drapes and cushion covers to add more emphasis to this bold form of decoration. Since each motif is large of itself, there is little danger of creating a "busy" look—which so often happens when small designs are used too profusely.

***How to Make the Pattern.*** But do not think that these old pieced patterns should be used in modern decoration only as suggested in the above paragraph. Developed along their original lines of brilliant colors or soft tones placed against a white or cream background, they become as enchantingly feminine and up-to-date as one could wish. Great accuracy in cutting must be exercised since the ultimate flatness and precision of the finished piece is dependent entirely on this factor.

The easiest way to achieve that is to draw and cut a paper pattern first. This applies to designs for appliqué work as well as for pieced designs. The popular eight-pointed star found in so many old quilts is very easily cut, as is shown on page 170. The five-pointed star, less frequently seen because of the difficulty in cutting it accurately, is no less attractive for either pieced or appliqué work. If the cutting diagram shown on page 170 is carefully followed, perfect stars will result. Once a perfect paper pattern is obtained, it may be used to trace the outline onto the fabric itself. For those paper patterns evolved through folding, a tracing onto an unfolded piece to use as the master pattern will be best.

## LETTERING

Monogramming or lettering is another form of needlework that has enjoyed great heights of popularity and suffered proportionately low depths of disuse. The first monograms were symbols embroidered on war banners used during the Middle Ages. It was a simple method of identification that was easily recognized. As the use of names became more common, the initial letter of the last name was decoratively stitched on personal and household linens. Then entire names made their

A B C D E F G H I J

K L M N O P Q R S

T U V W X Y Z

a b c d e f g h i j k

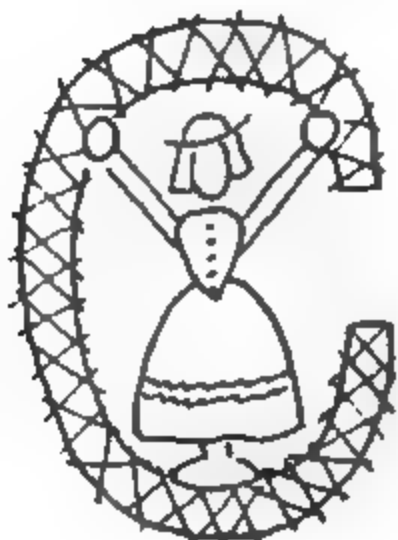
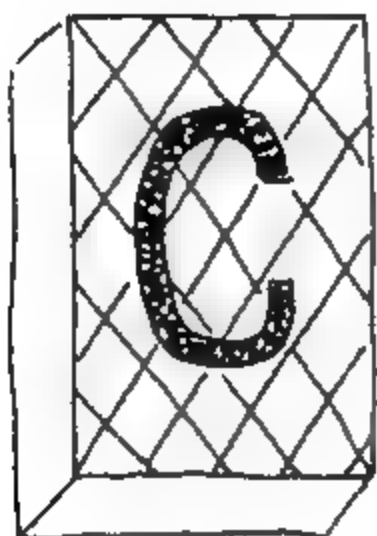
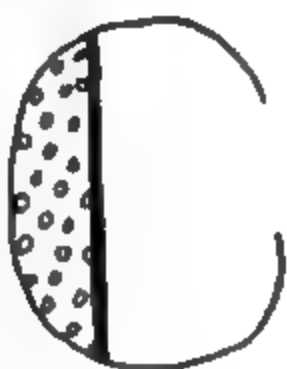
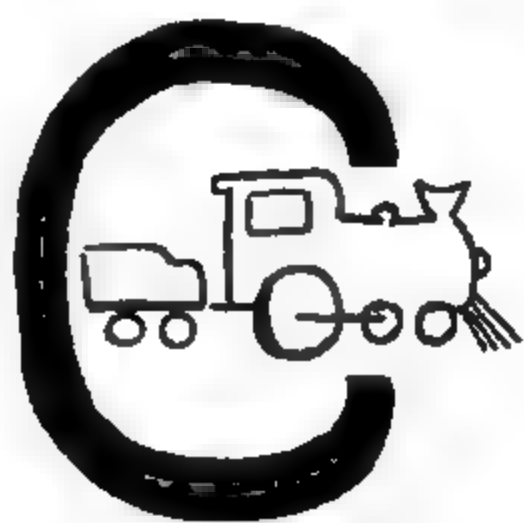
l m n o p q r s t u

v w x y z

1 2 3 4 5 6 7 8 9 0



# VARIATIONS on the LETTER "C"



appearance on embroidered pieces, and from names developed the motto or verse or a declaration of pertinent information. This latter style could no longer be classed as monogramming. It had its fling and kept itself popular for about a hundred years, then vanished during the last quarter of the nineteenth century.

Rather recently, monogramming has been revived as a decorative adjunct to the bath and bedroom. The vogue for elaborately monogrammed table linens, so very great during the first quarter of this century, has definitely waned. Monograms on personal wearing apparel appear in the fashion picture every few years. What one monograms is a purely personal matter, as is the style in which the monogram is developed.

## SELECTING YOUR LETTERS

**What Letters are Best.** Transfer patterns in many styles of lettering are available at small cost. In choosing a style of letter, keep in mind the fact that the best-looking letter is the one that is most easily recognized. When the simple strokes of any letter are tortured into the so-called Chinese, or Gothic or Old English styles, pass over them and look for letters that are completely simple and forthright, posing only as what they fundamentally are: the letter C or Q or B, or whatever the case may be.

The alphabet shown on page 177 is the simplest style of lettering there is. But it is so plain, you think! Exactly. Being plain it offers both an opportunity and a challenge for the skilled needlewoman. Being plain, these letters can be used as they appear, or be embellished with a surprising variety of interpretations. The various changes one can achieve with a shape as simple as that which makes the letter C are shown on page 178. What you do with a letter or combination of letters is controlled by the size of the monogram. The smaller it is, the simpler the work should be, relying upon exquisitely executed Satin Stitch to give it punch and effectiveness. The larger it is, the wider the field for both stitches and incidental motifs. However elaborate you make a monogram, never lose sight of the fact that its primary purpose is legibility.

## QUILTING, APPLIQUE, LETTERING AND NET EMBROIDERY

**How to Draw Letters.** In drawing letters for embroidery purposes, always make them more slender than the finished work is expected to be. If several letters or a word or phrase is being planned, allow more space between letters than you think necessary. Embroidery has a way of filling and thickening lines and small areas.

**Embroidering Legends.** Don't confine your efforts merely to the letters of your own name. Experiment with all letters, for the day may come when you toy with the idea of embroidering a piece which includes a rather large section of lettering as an intrinsic part of the design. What could that possibly be? Well, a picture for a child's room which might include an old and well-loved evening prayer such as "Matthew, Mark, Luke and John, Bless the Bed I Lie Upon" or "Oh Sleep! It is a gentle thing," or even the lines from an old Cornish litany which go—

*From ghoulies and ghooties and long-leggety beasties,  
And things that go bump in the night,  
Good Lord deliver us.*

More often than you may think, the idea of embroidering a legend of one sort or another, of incorporating an axiom or short proverb, into the design will crop up. Being familiar with lettering in needlework, and the various ways it may be accomplished will make the project a lot simpler.

## HOW TO DO NET EMBROIDERY

Net Embroidery, or Net Darning as it is frequently called, is a charming and delicate form of needlework. It is not difficult, despite its fragile appearance. The trick to successful work is to avoid knots, endings or obvious joinings of the thread at any point in the work. That is not as impossible as it sounds. Since Net Embroidery is seldom subject to the wear and tear from laundering that other types of embroidery experience, the apparent lack of security of the threads is unimportant.

*Es ist ein Reis entsprungen*



*Aus einer Wunnele wart*

This delightful appliquéd Nativity group by Emmy Zweybrück was made for the Textile Museum of Glasgow, Scotland. On a pale and tender green silk background the appliquéd figures are enriched with spangles, silver beads and gold threads. It is a charming and sensitive piece of work



This decorative net embroidered figure worked in colored threads represents the Tyrolean costume characteristic of the Kitzbühel section. A series of costumes embroidered on net would make an interesting project and a highly decorative wall panel.

**Working Methods and Designs.** Work only on a good quality cotton net. Cotton sewing thread or single-strand embroidery floss may be used. Practically any kind of a design is suitable for this form of needlework: realistic florals, geometrics, conventionalized motifs or abstract or modernistic symbols. After the design has been selected, the net is laid directly upon it and the outlines are transferred to the net by either of two methods; by lightly tracing on the net itself with a hard pencil or, preferred by European needlewomen, marking the outlines with small Running Stitches.

Since the Running Stitch is the necessary outline stitch, a step in the work is saved by doing it at once. The thread should be pulled just tight enough to make a flat-lying outline. It should never be drawn taut enough to pucker the work.

A blunt needle is used to avoid piercing the threads of the net, and the darning thread should be long enough to completely outline a motif. When a new thread must be introduced, it is joined by darning it closely to the preceding thread for two or three stitches before branching off on its own. Since stems are usually done with two or three lines of darning stitch, this is a convenient point at which to make joinings.

**Achieving Light and Shadow.** When the entire design has been outlined, the fillings of the various motifs may be planned and executed. The illustration on page 182 indicates the great variety of light and shadow which can be introduced into this kind of work by the simplest stitches. Gradations of tone are achieved by the spacing of the Running Stitches, and their direction. When closely set, the tone becomes darker; when openly spaced, the tone lighter and more delicate. This piece is worked in a dark thread on white net. Traditionally, Net Embroidery has been white thread on white net, which makes it a perfect form of needlework for bridal veils and bassinet trimmings.

**Filling Stitches.** There are many filling stitches for Net Embroidery that add to the variety and effectiveness of the work. Diagrams illustrating them will be found on page 185 and are



self-explanatory. Slight experiment with them will prove fascinating, since they work up fairly rapidly. The enjoyment one gets while working them will inevitably bring up the question of how to use them effectively in today's decoration and/or personal wear. A bridal veil is, of course, the most obvious use and what could be more charming than a short veil delicately threaded in a dainty floral design of orange blossoms or tiny roses? Held on the head with a chaplet of real blossoms this veil would be a thing of real beauty.

***Bassinet Trimmings.*** Luxurious bassinet trimmings may be obtained through this form of embroidery. The usual pastel-colored underskirt would serve to throw into relief the dainty design used to border the skirt. A matching ruffle, hung from the top edge of the bassinet would add to its beauty. While it is quite true that a bassinet is short lived and the baby moves into larger sleeping quarters in a very short time, the desire to surround him with the most beautiful and luxurious setting is easily and rather inexpensively achieved when you put a clever needle to work. See the illustration on page 186.

***A Bridal Veil.*** While the bottom of a bassinet skirt may simply be hemmed, the bottom of a bridal veil should be finished more delicately and elaborately. Its edge may be a shallow scroll worked in three lines of Darning Stitch with the bottom line Overcast. The net is then cut away close to the final line of work. Or shallow scallops finished with minute (but not too solidly set) Buttonhole Stitch makes a good finishing edge.

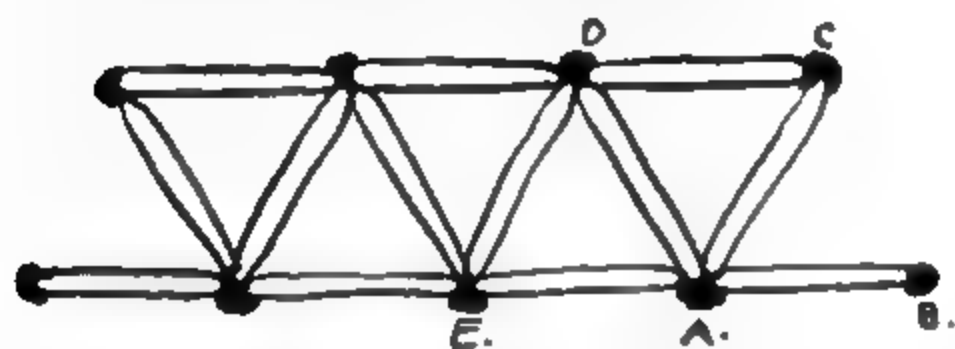
Whatever method is used, it should be remembered that the bottom edge of the veil should be as flexible and pliable as the rest of it. Too solid a working will make it stick out in ungraceful spurts. The veil edge should fall softly into natural folds. The design itself may indicate the type of edging called for. A continuous floral spray may be so developed that the lower line of leaves or buds would naturally make a terminating border to the veil. See page 187.

# SHADOW-WORK STITCH



Worked on the wrong side of the material, this Double Back Stitch gives an opaque look to right side. A line of Back Stitches outlines design on face. Also known as Shadow-Work Stitch.

## PIN STITCH

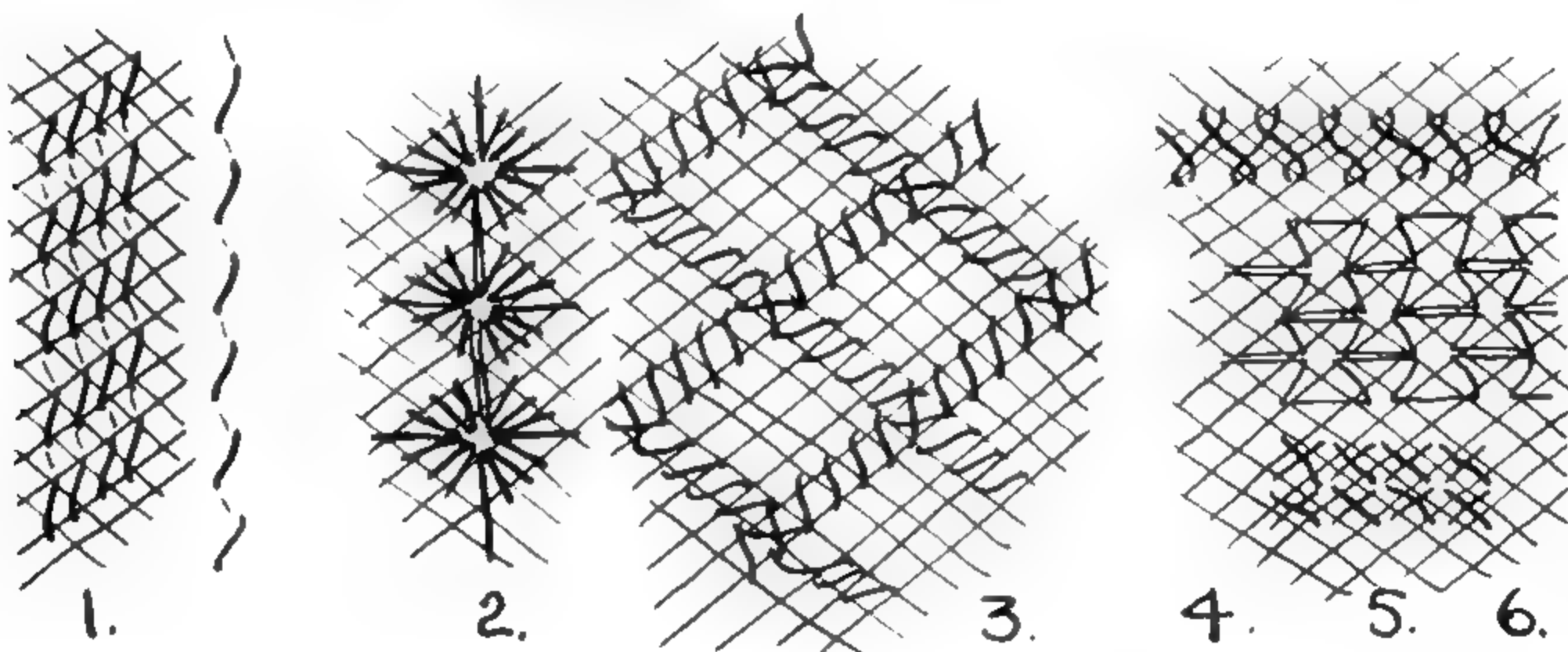


Pin Stitch is used to applique motifs of self material on either wrong or right side of fabric. Use a rather coarse needle and quite fine thread to emphasize the tiny holes that are characteristic of this stitch. Needle

comes out at A, goes in at B, out at A again. Repeat this. Put needle in at C, out at A; in at C and out at D. Repeat. Put needle in at A, out at D; in at A and out at E to start new stitch. Can be worked in curved as well as straight lines. Space stitches about an eighth of an inch each way.

The net filling stitches below are easy to work. The diagrams tell the story. The needle movement is over and under a mesh or thread. (1) Diagonal: worked in vertical rows moving up one mesh with each row. (2) Diamond: worked in two journeys, one half of diamond being completed in a vertical row, then working back again to finish other half. (3) Lattice: evenly spaced diagonal rows worked first in one direction, then back in the other to cross each other. (4) Herringbone (top row): worked in horizontal rows. (5) Eyelet (middle row): worked horizontally in two journeys. (6) Ridge (bottom row): half of cross made going up, finish coming down. Pull each stitch tight.

## NET FILLING STITCHES



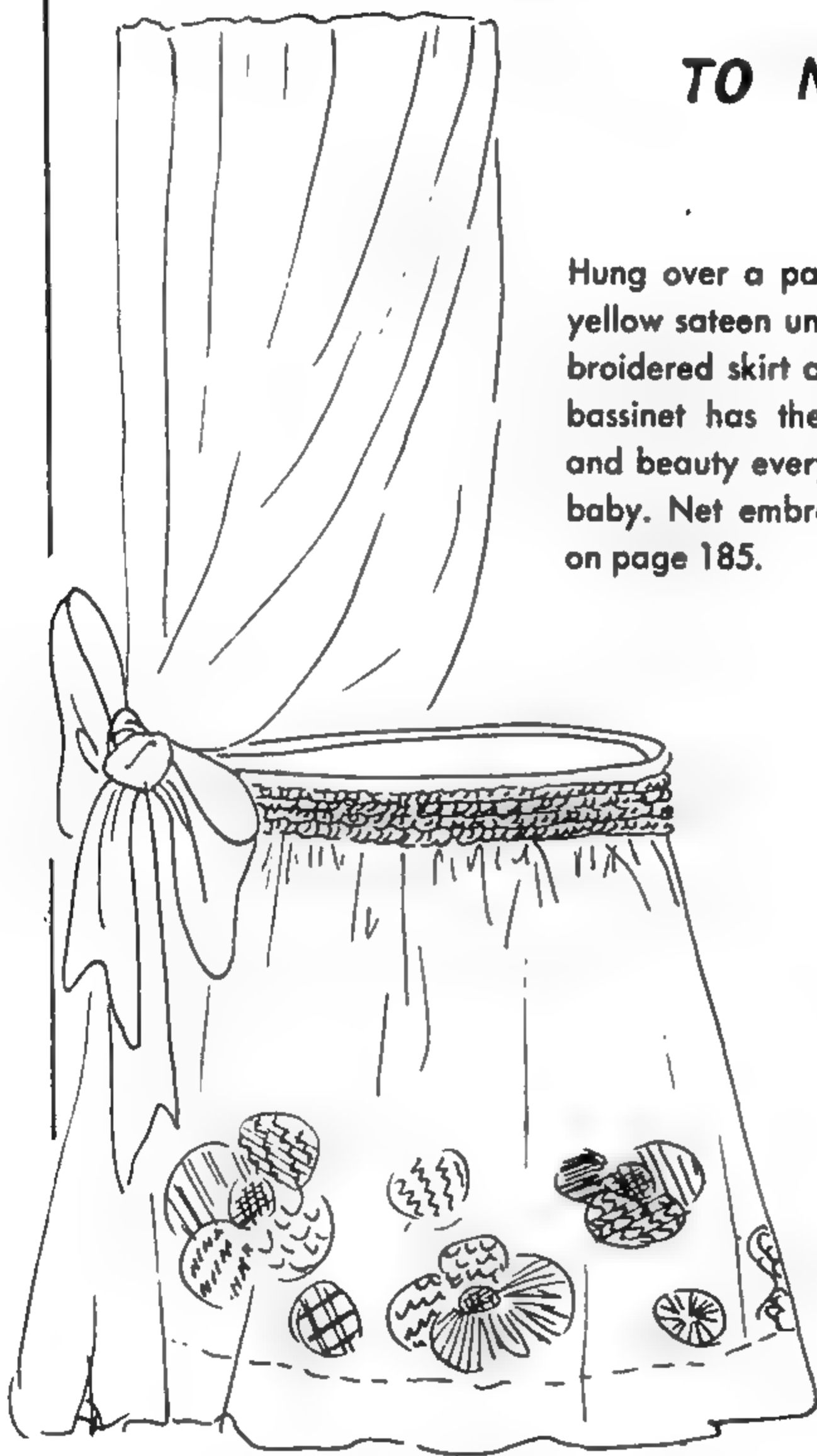
**BASSINET, NET TRIMMED**

**LACE-LIKE EMBROIDERY GIVES**

**SHEER, DAINTY LOOK**

**TO NURSERY.**

Hung over a pale pink or blue or yellow sateen underskirt, a net embroidered skirt and canopy for the bassinet has the delicate richness and beauty everyone wants for the baby. Net embroidery stitches are on page 185.

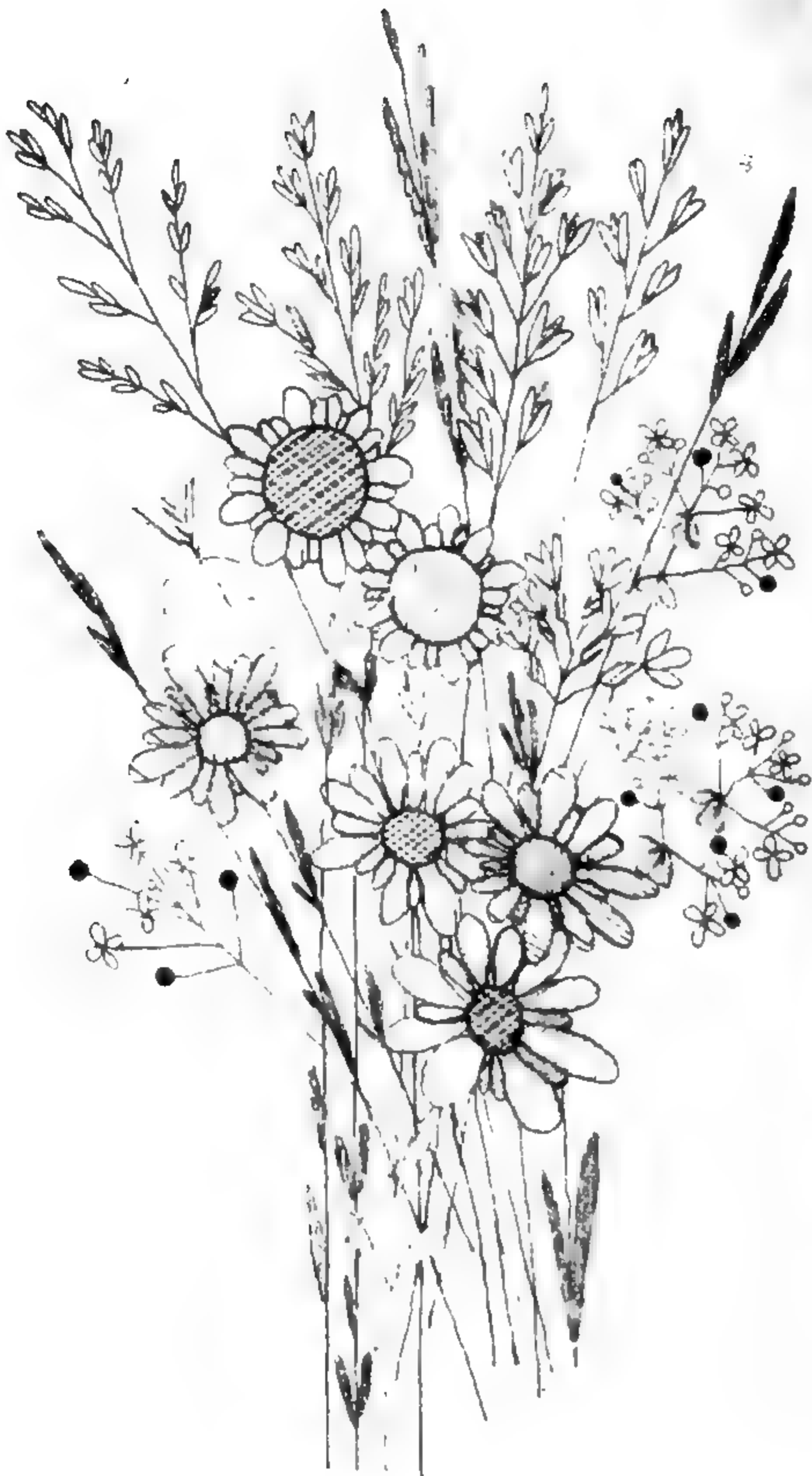


# BRIDAL VEIL



Embroider your own Bridal Veil with simple net running and filling stitches (see page 185). It is easy to do and works up rather rapidly. Place the net over the design to be embroidered and, with running stitches, outline all areas. Fill the areas with a variety of stitches. Edge may be either Overcast or Buttonholed, but don't work it too closely, else the bottom will not fall softly and gracefully. The designs below may be traced for working in actual size, or design your own.





This example of net embroidery would be charming on curtains. The work of Emmy Zweybruck, it perfectly illustrates the range of tone and depth achievable by the direction and closeness with which simple Running Stitches are set.



Detail from an embroidered net table mat by Emmy Zweybruck, showing the variety that can be achieved by filling identical areas with different stitches. The border and edge of Overcast Stitch are particularly worth noticing.



**Curtains.** Curtains done in Net Darning have a fresh interest and beauty. Try a pair in a powder room or downstairs lavatory, which usually has a fairly small window to cope with. If the room is papered, pick up the design (by tracing it from the wallpaper) for the Net Embroidery. This type of curtain hangs down straight either in a single or a double panel. It allows a maximum of light to enter, while giving complete privacy. Curtains for the child's room, done in designs of toys, dolls, or story-book characters, are a never-failing delight. The more simply they are executed, the more charming and appealing will be the result. A simple two- or three-inch hem makes the best finish.

**Dressing Table Skirts.** Dressing table skirts with a matching top to be set under glass provide another effective use for this embroidery. While white on white is always dramatic, the use of colored threads that repeat the main colors of a room produces an extraordinarily lovely effect. Here again, the design or a motif from the wallpaper may be used or adapted, but do it with a light hand. If the motif is being copied exactly, space it more widely than the original, not only to allow for the necessary fullness of the skirt, but also to avoid a confused and conglomerate pattern.

## 9..

# *How To Make Your Own Embroidery Designs*

**I**T IS NOT necessary to be either an artist or even good at drawing in order to make your own embroidery designs. Frequently, the less you know about drawing the better. All good embroidery design is based upon the simplest lines and shapes. The richness and dramatic quality of imaginative embroidery comes through the employment of individual stitches uninhibited by an artist's conception of where certain lines should begin and end, and in what direction they should travel. What looks good on paper usually is too detailed for needle interpretation.

The average woman really has a good deal more ability with the pencil than she gives herself credit for having. The only thing that keeps her from demonstrating that skill is self-consciousness. If she can write she can draw sufficiently well to create her own embroidery designs!

After all, any kind of a design is nothing but a series of curved or straight lines set into a pattern. The trailing stem of a vine is a long, undulating line with pointed or rounded ovals set on either side of it at specific intervals. The introduction of flowers simply means adding one or two more shapes to give variety and interest. All that is needed is the simple outlines of those shapes and the positions they occupy within the area to be decorated. The needle and your command of stitches will endow the design with the desired details of solidity or laciness.

But even that amount of drawing is beyond you? Oh no, it really isn't, and the following paragraphs will show you just how to do it.

### DESIGN BY TRACING

Anyone can draw a leaf by the simple expedient of picking a leaf and tracing around its edge. Cut that tracing out, and from it trace six or eight duplicates. Cut them out. Now take a piece of yarn or twine and lay it on the material, pushing it into gentle curves. Place the paper leaves along either side of the "vine" in not too regular a sequence. Remembering your kindergarten days, cut out a couple of flower shapes, one a profile, the other a full-face, and spot them along the vine. It is beginning to look like something now.

But there are some pretty naked spaces along the line. With a pencil lightly draw a squiggle (like the tendril of a Virginia creeper or a grapevine) and a short stem or two ending in a tiny leaf or bud. There, you now have a fairly well-balanced and satisfactory composition. Any changes or modifications you may want to make are achieved simply by pushing the shape into other positions.

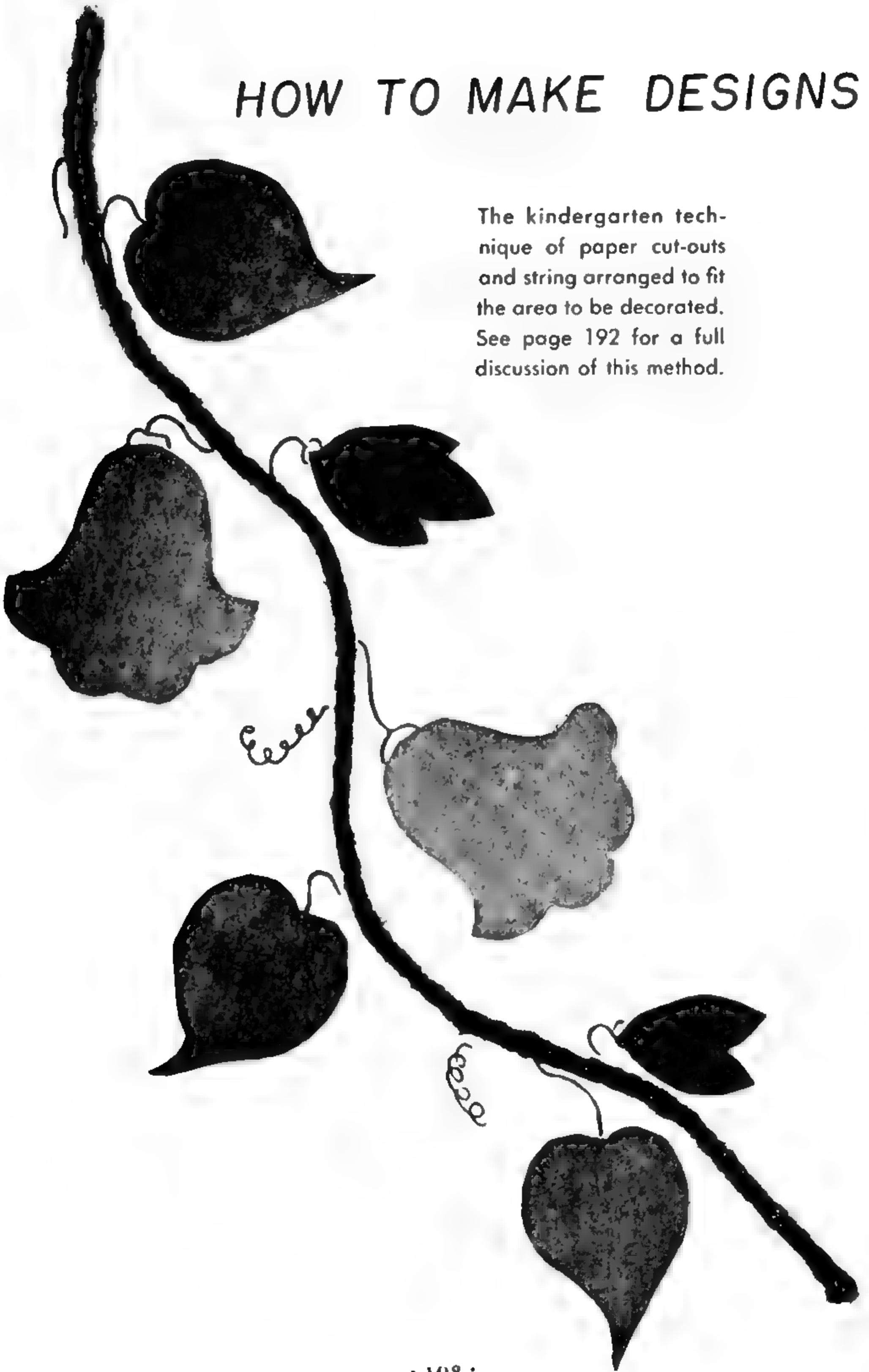
The swing of the vine may not look just right. Change it. In a very short time all of the elements will hang together to your satisfaction.

When the final positions have been decided upon, pin them to the fabric. The outlines can be transferred either by tracing lightly around each shape and along the line of the twine or by putting a line of running stitches with colored thread along the outside edges of the paper "patterns." The latter is a more permanent way of marking the design for light pencilling is apt to rub off as you work on the material.

Naturally, this kindergarten method is not confined to floral or leaf sprays. Birds, animals, fruits, trees, houses and people may be introduced to give liveliness and charm to the design. Since no embroidery should attempt to be a photographic or completely realistic representation of anything, the problem of

# HOW TO MAKE DESIGNS

The kindergarten technique of paper cut-outs and string arranged to fit the area to be decorated. See page 192 for a full discussion of this method.



## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

scaling the tree to the house is quite unimportant at this point. What is important is that your imagination is brought into play and is allowed the freedom of expression that is characteristic of nursery school art work. The skilled needle and wide repertoire of stitches will not only refine the crudities of these first designs but will translate them into a composition that is both appealing and beautiful.

## HOW TO DEVELOP DESIGNS

Any number of attractive motifs can be cut from paper and assembled into effective designs. By actually laying the shapes out on the material, it is possible to get the picture in a more concrete form than is possible for the beginner when working only with a penciled sketch. By manipulating the shapes both as to position and size (they can always be trimmed down if they seem too large), you are training your sense of design and composition, gaining confidence in your own "eye" and its ability to gauge areas and balance. You are doing this without the perhaps tedious work of making sketch after sketch, striving to achieve a certain result.

In gaining confidence and being pleasantly surprised at your own ability the pencil will naturally begin to enter the picture more strongly. The paper work has served its purpose and you will begin to feel the limitations imposed by the scissors. That is as it should be. Now is the time to branch out, to seek further fields for inspiration. We are surrounded by "designs" needing but the eye to recognize those that have the elements required for embroidery purposes; simplicity of silhouette, interesting combination of shapes and the harmonious effect that comes from well-balanced areas.

## WHERE TO LOOK FOR DESIGNS

**Children's Books.** One of the first places to look for good designs that are readily adaptable to embroidery purposes is in children's illustrated books. Those falling within the category

## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

of fairy tales, folk tales and classics usually offer a wealth of material to draw from. The pictures and decorations to be found in them usually have a simplicity and directness of design which, coupled with the gaiety and charm that is characteristic of the style of the stories, makes for excellent inspirational material. The children's room of any public library will produce dozens of books illustrated by leading artists whose concept of design is exactly right for adaptation to embroidery.

The embroidered piece illustrated on page 65 was taken from the decoration around the initial letter of a chapter in a book by Olive Price, entitled *A Donkey for the King*. The original decoration was less than an inch and a half high. The embroidery piece was scaled up to measure 8¼" x 10½". Twenty different stitches were used to develop the design, which was so perfectly composed and balanced by the artist as to need no change or elimination of details. The design is also shown in chart form on page 199 indicating the kind and position of the various stitches. Practically every drawing and page decoration in that book can be put into embroidery with virtually no change. The artist, Valenti Angelo, has an almost perfect sense of embroidery design, which might be a surprise to him as he is primarily a sculptor and painter.

Another artist-illustrator of children's books, Gustaf Tenggren, works in an entirely different style, yet he, too, presents drawings that are essentially simple and highly decorative. His drawings of small children are quaint and delightful and may be easily adapted to the embroidered decoration of children's curtains, quilts, cushions and pictures. But these are only two of the many illustrators whose work is worth looking for when you need inspiration to make your needle fly.

**Gardening Books and Prints.** Flower and gardening books, old herbals and botanical prints can keep you supplied with unending ideas. They were the source material for the needlewomen of sixteenth, seventeenth, and eighteenth century England, that period in which the world's most beautiful embroid-





Cover designed by Angelo Valenti for the *American Artist Magazine*. It is an extraordinarily well-balanced and rhythmic design, ideally suited to embroidery. It represents Aquarius, a zodiac sign.



Embroidered interpretation of a magazine cover worked in wool on monk's cloth by the author



**LEAF and FLOWER  
SHAPES for DESIGN**

# DESIGN from BOOK DECORATION

How many and what stitches would you use to develop this simple but effective design? It was enlarged from a tiny decoration for an initial letter designed by Valenti Angelo. How would you use it? Framed, as a wall picture, or as a pillow or footstool cover or on a crib cover.



## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

eries were executed. Those early embroideries were extraordinarily colorful and lovely yet the "patterns" from which they were taken were simple black and white drawings of a rather crude nature. Again, the public library or local museum will be able to add to your fund of material and it is sometimes possible to secure reproductions of some of this material to keep in your permanent file.

***Museum Exhibits.*** While in the museum, look at some of the various collections of regional antiques. The designs on page 203 include two coins, a wooden butter mold, a waffle iron and a wood block print. That is a strange assortment, ranging from 550 B.C. for one coin to the nineteenth century, when the wood block was cut to decorate a baptismal certificate. Yet all of them contain the basic elements of embroidery design. The butter mold, particularly, can be used as is for monogramming trousseau linens. The very character of the design and the way it is executed indicates the appropriate embroidery stitches for transforming it into fine needlework.

***Other Sources of Designs.*** Christmas cards, advertisements, wallpaper, magazine illustrations, china, flat silver, even hardware and articles of cast iron all offer design inspiration.

***Design from a Stove.*** On page 212 is a design taken literally from the face of an old Franklin stove. It is of cast iron made in the early nineteenth century. The graceful sweeps and swirls of the curves make them equally appropriate for a number of interpretations. Satin Stitch would give a rich effect when used on heavy linen for a formal dinner cloth. Used that way, the border may be set either as a panel in the center of the cloth, or as a border which falls just below the edge of the table.

A lighter and more open effect for sheerer fabrics would come by using either Roumanian or Cretan Stitches to work the design. Then, simple Stem Stitch outlining the swirls would give the most delicate effect of all, especially on an organdie cloth. Still another possibility is offered by the design: quilting as a

## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

border on a bed cover or, in reduced size, as a decoration on a silk lingerie or handkerchief case.

## HOW TO DRAW FOR EMBROIDERY

The ability to see is a gift some are born with. Others have to train their eyes to recognize and to visualize the possibilities around them. But having arrived at the point, and still lacking sufficient skill in drawing to translate it into embroidery design, what good is it?

In the first place, do not think of the drawing required for embroidery design as either "drawing" or "art." The consciousness of those two words too frequently paralyzes one's fingers. When you see a design you like, scribble it down as you would a grocery list. Your list would not be much good if it could not be read. It is legible simply because you have had considerable practice in writing. The same thing is true of scribbling down the design. It will take some time before you can dash it off the way you do the word "coffee," but if the scribbling contains the basic elements of the design and their relation to each other, it will spell out to you the things you want to remember about it. This sketch or scribble is nothing more nor less than a personal note to yourself reminding you of a combination of certain shapes that you may want to use some day.

**What to Copy.** There will be times when you run across a drawing or decoration that you want an exact copy of for your files. Get a 9" x 12" tracing pad from an art supplies store. That is the easiest size for filing purposes and quite large enough to take off any tracing you may wish to keep. There is no trick to tracing other than to use a hard, sharply pointed pencil and to work with light, quick lines. The thing you are after is the outline of the main shapes, the swing of the stems, the position and angle of the bird or animal or whatever. Forget all of the many details the artist included to give the drawing or illustration color and tone value. Your embroidery stitches will achieve the variety of lights and shadows that give the design character.

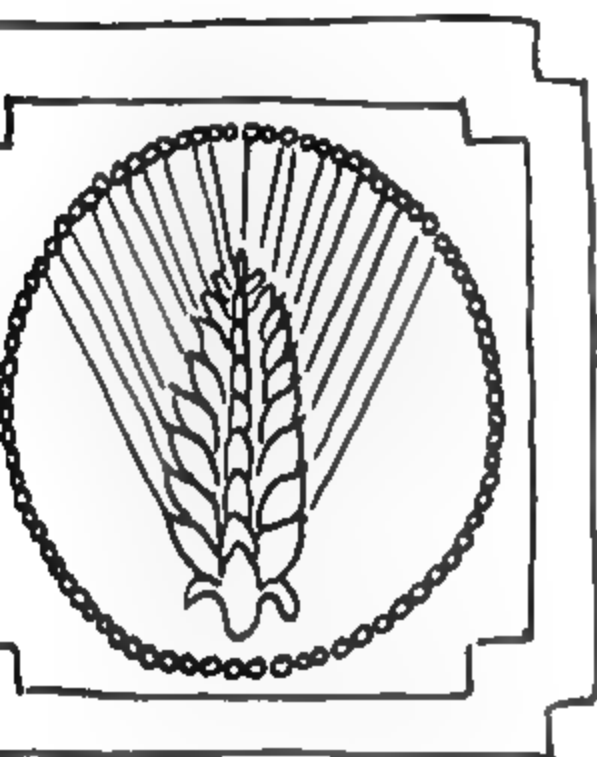




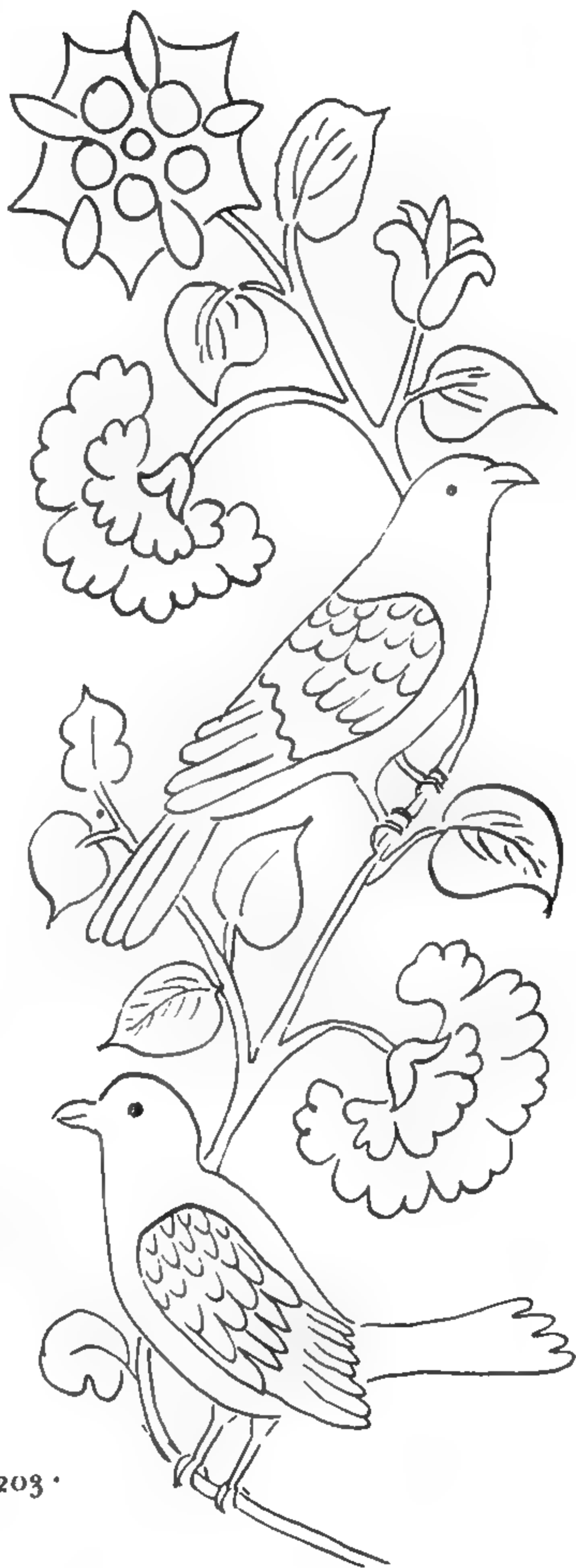
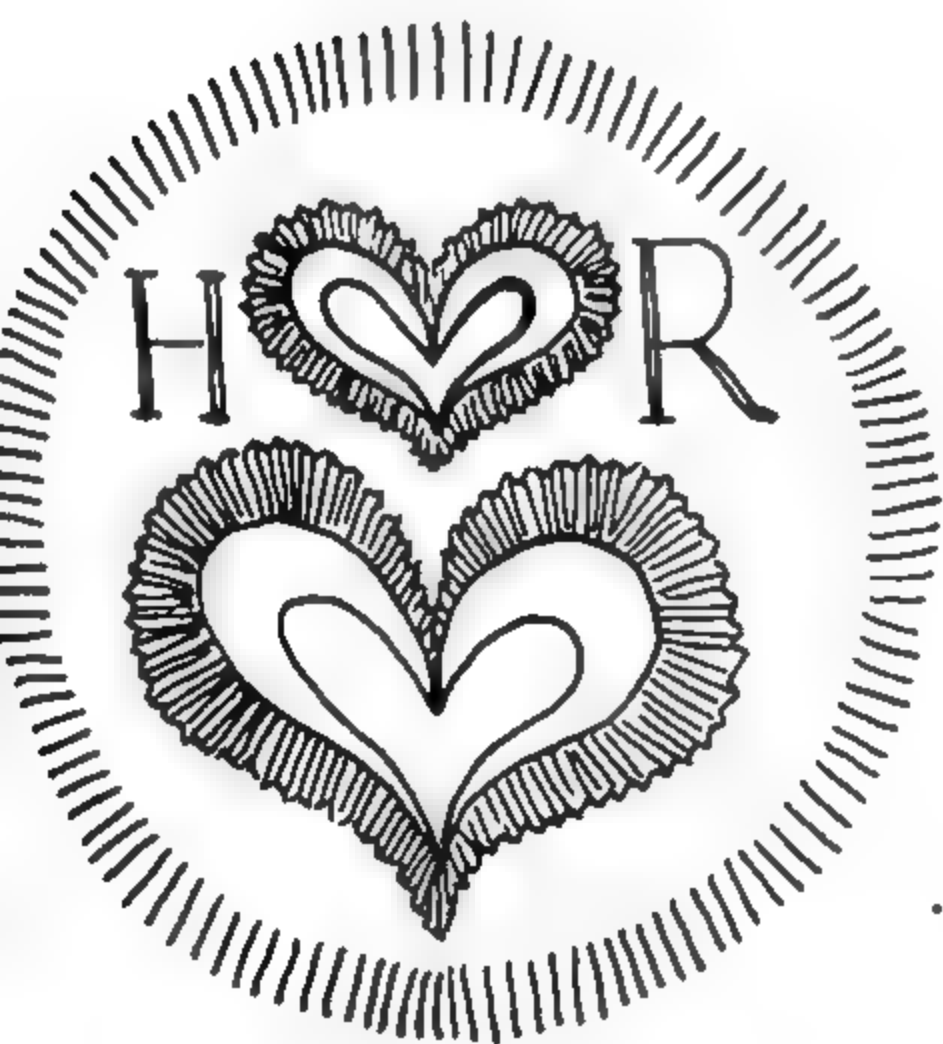
## OLD BOTANICAL PRINTS

To exactly duplicate this drawing taken from an antique botanical print would be highly complicated for even the most expert embroideress. To use it as inspiration and as a guide in working out your own designs and shapes is a valuable way to develop your own skill. Look for similar illustrations in old books and gardening manuals.

# MUSEUM EXHIBITS



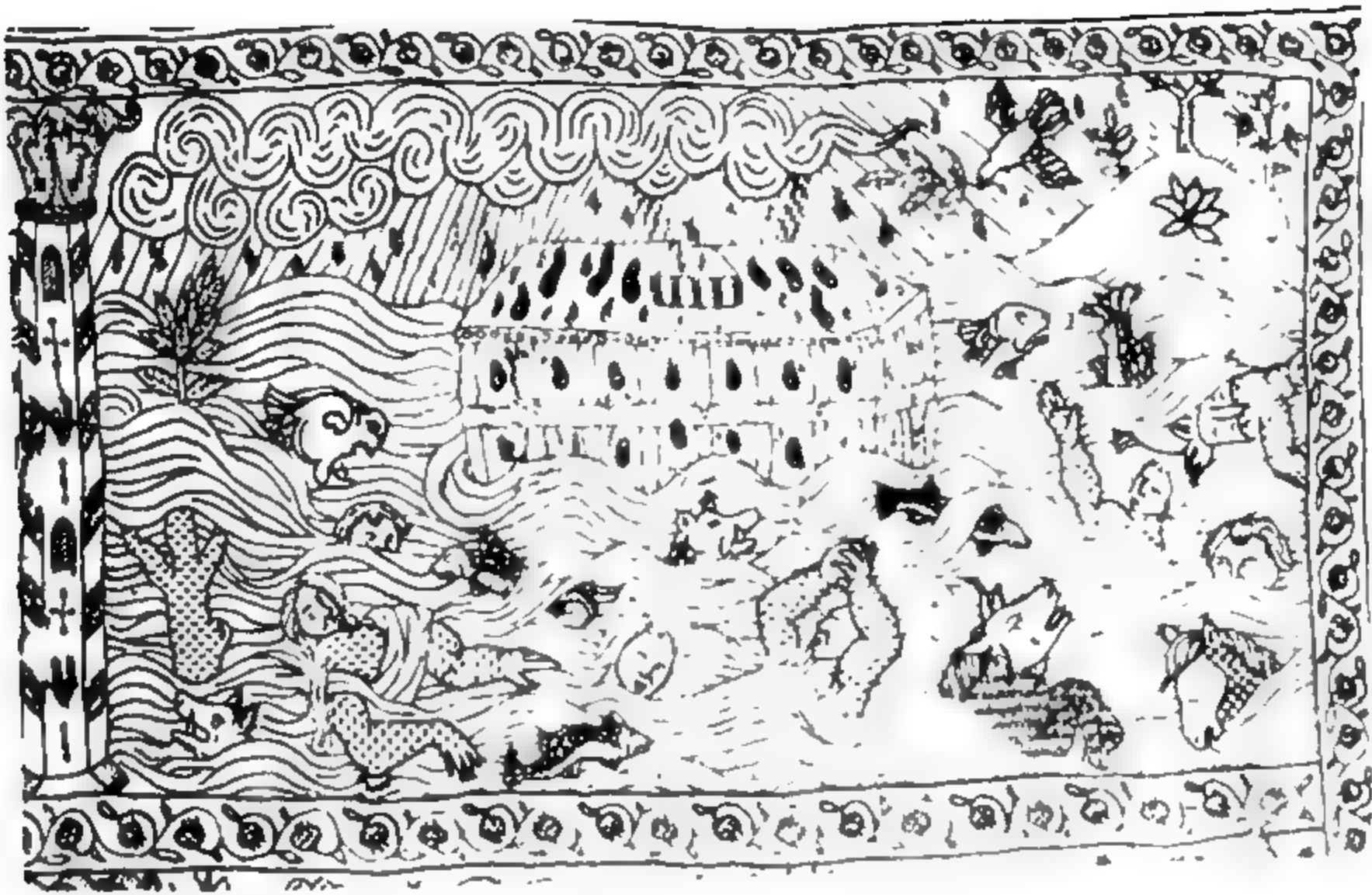
These illustrations are presented to show the possibilities for embroidery design to be found in totally unrelated articles. The design above is that of a coin minted in 550 B.C. The design below is that of a carved wood buttermold made in the early nineteenth century. It is of Pennsylvania Dutch origin, as are the bird and flower spray at the right. This is a wood block used to decorate a baptismal record. Design is everywhere!





Metropolitan Museum of Art

An interesting combination of work is this seventeenth-century piece, which has its main motifs worked in Petit Point on canvas, cut out and then appliquéd to white satin background. They are outlined with couched black silk cord. Small motifs in Bullion Stitch in silver, silver-gilt.



Metropolitan Museum of Art

Two sections from an early seventeenth century English pillow cover. Silk and silver-gilt worked in Stem, Chain, Back, Cross and many Filling Stitches. Great versatility of stitchery is demonstrated in these Biblical scenes.



## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

About the only details and interior lines you need be concerned with are structural ones: the way part of a leaf is curled over, or the proportion of a man's jacket to the rest of his body, or the main divisions of a flower.

If by chance you should wish to trace a design from any book in the library of a museum or in a public library, be sure to have a piece of thin clear plastic or isinglass with you as well as the necessary tracing paper and pencils. The isinglass is required by the library to protect the illustration, for too hard a pressure of your pencil will mar or even tear the page. The isinglass may be bought in an art supply store and is very cheap.

## ENLARGING OR REDUCING A DESIGN

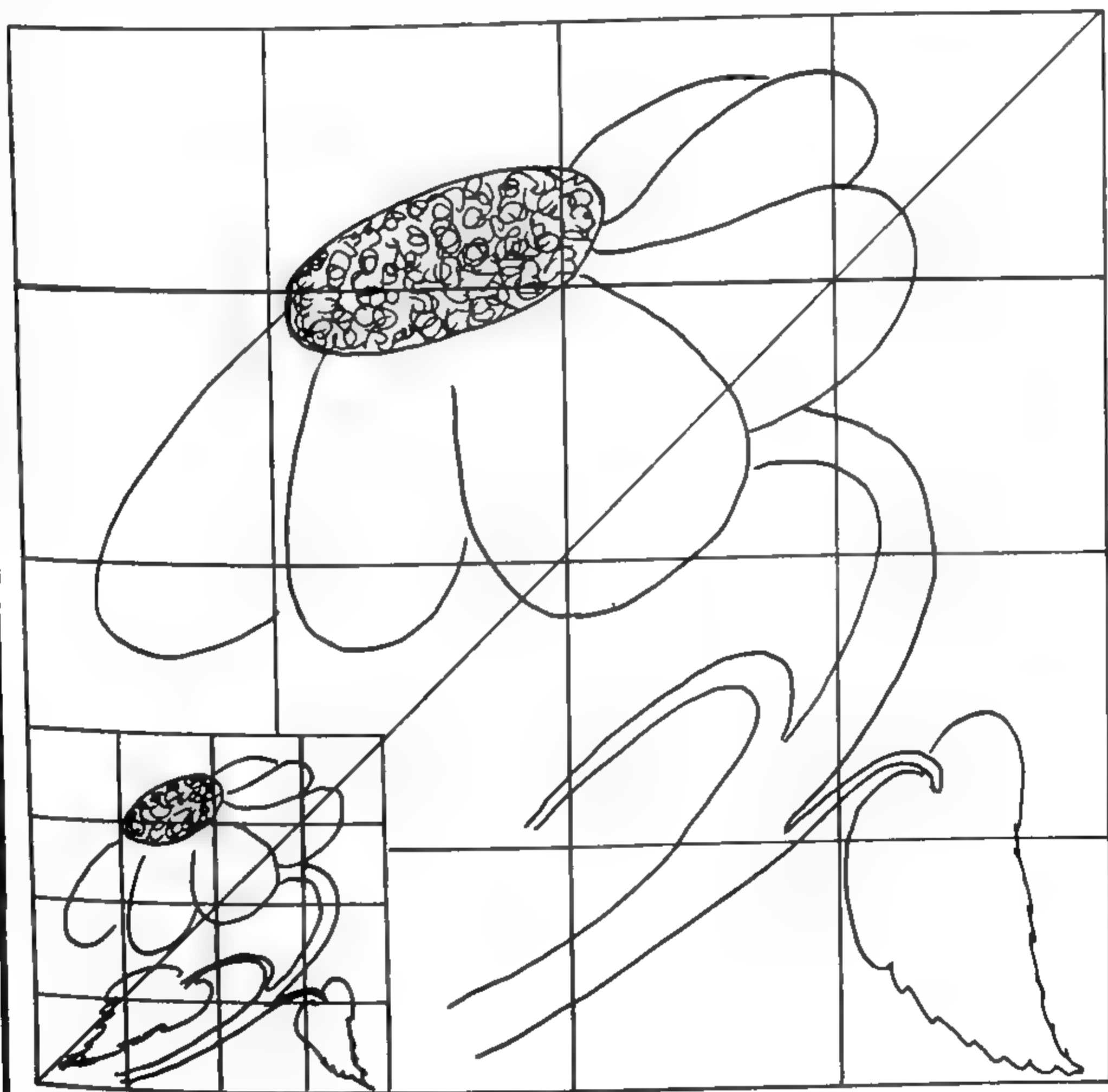
It is rare that you will want to transfer a traced design exactly as it appeared originally. It will be too large or too small, too complicated and busy or too heavy in effect when interpreted with the needle and thread. If all the elements of a design are exactly what you want, save that of size, there are two ways of bringing that design into the area you wish to put it into.

***Make a Photostatic Copy.*** The simplest and most exact method of either enlarging or reducing a design is to have it done photostatically. This is a very inexpensive method of reproduction that is similar to photography. It will cost from twenty-five to about seventy-five cents for a negative print (black paper with the design showing up as white lines) and a positive print scaled to the size you desire. The negative print may be used many times to secure additional positives in various sizes. All cities and most towns have places where photostats may be obtained. Look them up in a classified telephone directory under "Photostat" or ask a lawyer's office or any large art and stationery supply store for information.

***How to Order a Photostatic Copy.*** When ordering a photostatic copy of anything, you must specify, on the piece to be reproduced, the size you want. Suppose the piece you want to

# HOW TO ENLARGE DESIGNS

Square off the small illustration as shown below, then draw a diagonal line from lower left to upper right corner. Extend this diagonal some distance beyond on a much larger sheet of paper. You want to make the design six inches wide? Draw the bottom line directly across from the left corner of the small design and continue it on large sheet until it measures six inches. At that point, draw a vertical line up from it, making sure that it is at a true right angle to the bottom line. When the vertical line crosses the extended diagonal, you will have the dimensions of the enlargement the width of which will be exactly what you want. Complete the top line and the left vertical line. Square off the enlargement, making sure it contains the same number of squares as are in the small design. Using the squares as guides, draw the design as shown.





## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

use is approximately 4" wide and 5½" high and it must fill a space about 9" high. Along the right-hand side of the original design, but not too close to it, draw a bracket the top of which is on a line with the top of the design, the bottom ditto. In the middle of the bracket indicate the required height, which in this case will be 9". The width need not be marked, for it will automatically take care of itself. Incidentally, the main branch of the public library in most large cities has a photostatic service of its own. No, you cannot have your own work done there, but you can have photostatic copies made of illustrations or decorations contained in their books.

***Enlarging by Means of Squares.*** The other method of either enlarging or reducing a design is one you can do yourself with not too much trouble. Enclose the design, if it has not already been done by the original artist, with straight lines forming a square or rectangle. Now mark off squares as shown on page 207. This is done by first dividing the illustration in half, top and bottom, and ruling a line. Then divide the two halves equally. These vertical division lines must be crossed with horizontal lines to form perfect squares. Measure the space between two of the vertical lines. Using that measurement, mark off the points necessary to guide the ruling of the horizontal lines. It makes no difference how many squares the design may have as long as they are all of equal measurement. Now for the actual enlarging.

Lay a much larger sheet of paper on a flat surface. Near the bottom, rule a straight line directly across it. Close to the left-hand side, rule a vertical line to form a perfect right angle to the bottom. Fit the original design into this angle so that its bottom and left side correspond exactly with the lines drawn on the large sheet. With a long ruler placed diagonally from lower left to upper right corners of the original piece, draw a line and carry it out some distance beyond, onto the large sheet of paper. Having decided that the height of the design must be 9", now measure up along the vertical line on the left side and mark at

## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

the nine-inch point. Rule a horizontal line across from that point until it meets the diagonal line. This line, too, must form a perfect right angle with the vertical. You now have both the height and the width of the enlargement. Finish off the frame by drawing the fourth line that makes the right side.

The enlargement must be squared to correspond with the squares on the original. Naturally, being larger, the squares themselves will be larger. It is important that it have the exact number of squares of the original. Once it is squared, the design is drawn in freehand, using the squares to guide both the placement of the individual shapes and the degree of curve or sweep taken by the lines. To reduce a large design to a small area, work the same way but in reverse.

## HOW TO TRANSFER THE DESIGN TO FABRIC

***Transfer by Carbon.*** The problem of transferring a design to the fabric is not too difficult. Many people resort to typewriter carbon paper for this purpose, laying it between the fabric and the drawn design and tracing it through. Ordinary carbon paper is too flimsy and is so highly inked that even the pressure of your fingers will transfer a mark to the fabric. Art supply stores have special carbon papers that are far better for this purpose. They are heavier and come in white, yellow, light blue and dark blue, which means, of course, that practically any color material may have a design traced on to it. These art carbons may be used over and over again.

***Transfer by Dotting.*** When a solid line is undesirable, as it frequently is on white and light-colored fabrics, dotting may be resorted to. The design is traced onto fairly heavy paper, then dots are pricked through at close intervals along the lines. This can be done with a sharp darning needle which has had its eye-end pushed into a cork. That gives you a handle to work with and makes it less tiring to do.

Another and easier tool to use for pricking holes is a "cutting needle" which may be bought in an art supply store for

## HOW TO MAKE YOUR OWN EMBROIDERY DESIGNS

about fifteen cents. This tool consists of a heavy needle inserted in a wooden handle of about the length of a pencil. The holes should be about an eighth of an inch apart and the needle must be pushed right through the paper. When the entire design has been pricked, it is placed on the fabric and colored powder is pounced along the line. The method of doing this is explained on page 164.

***Transfer by Inking.*** With very fine or sheer fabrics, you can reverse the tracing procedure by first inking the design (let it dry quite thoroughly) and then placing it beneath the material. The inked lines will show through and can be lightly traced directly on the material with a hard pencil.

Pretty soon these various methods of transferring designs to the material will give way to your own free-hand drawing right on the fabric itself. Of course, when you are working on materials that have a discernible thread count, such as linen, burlaps, monk's cloth, etc., there will be no reason for bothering with transferring a design. The threads themselves will serve to guide the needle.

## HOW TO WORK OUT A DESIGN WITH GRAPH PAPER

On pages 34, 35, 46 there are illustrations of Cross Stitch designs that are really preliminary lessons in developing original work based on thread count. Graph paper, obtainable in any stationery store, is used to work out the design, which may first be drawn in the usual sweeps and curves. The design is then gone over and the curves transformed into the angular outlines determined by the squares of the graph paper.

In working on the fabric itself each square of the design is to be considered as either two, three or four threads, depending upon the coarseness of the fabric and the size of the stitch desired. That means, each stitch will cover two horizontal and two vertical threads to produce an absolutely square stitch. Spaces between the individual stitches must also conform to the original count. This graph paper method of working out an




Metropolitan Museum of Art

An eighteenth-century English chair covered in black-printed linen inspired by the wool-embroidered linens of an earlier age. The design lends itself admirably to modern interpretation with the embroidery needle for upholstery and decorative fabrics.



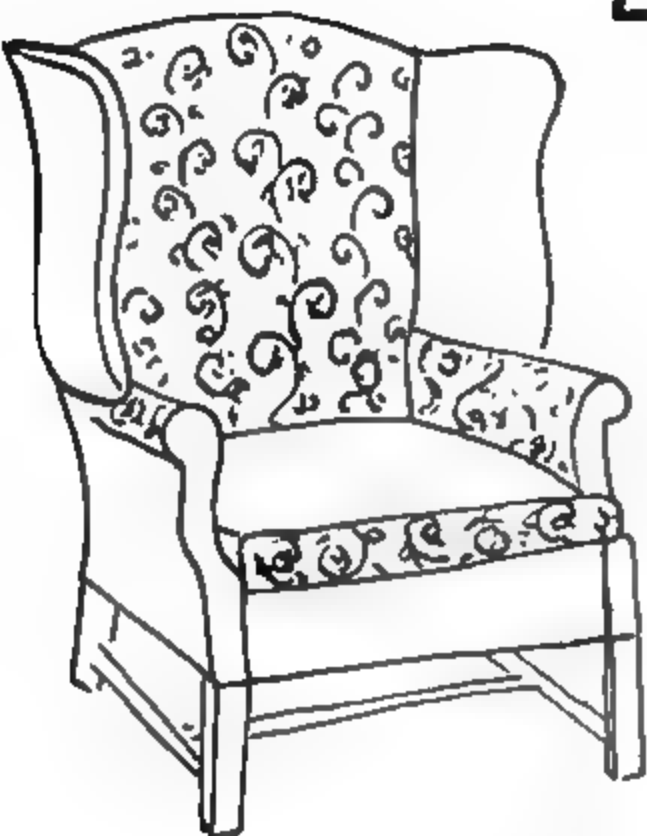
## FRANKLIN STOVE OFFERS GRACE- FUL DESIGN.

Turn this page sideways in order to see the full beauty and gracefulness of this design impressed in cast iron. One would scarcely think of examining a stove in order to get inspiration for embroidery design, yet the evidence is here that it pays to do so. It goes without saying that the particular stove from which this design was copied is an old one. Early craftsmen had no inhibitions when it came to decorating the perfectly utilitarian objects they made. They took pride in making the most ordinary of workaday tools and implements beautiful. Look for examples of antique cast iron work (stoves, hardware, cooking utensils, weather vanes, etc.) the next time you go to a museum. You will be astonished at the amount of design material there that can be used in embroidery. The undulating vine design shown here is open to wide embroidery interpretation. Think of it in terms of Hedebo Work; the outlines of double rows of Chain Stitch, the leaf areas within of Drawn Fabric Stitches. Or use Braid Stitch for the main stem, Chain for the leaf stems and outlines. The rope border may be worked solid in Satin or openly by outlining the twists in Chain, or Stem or Overcast. Or try it on organdie in Shadow Work.

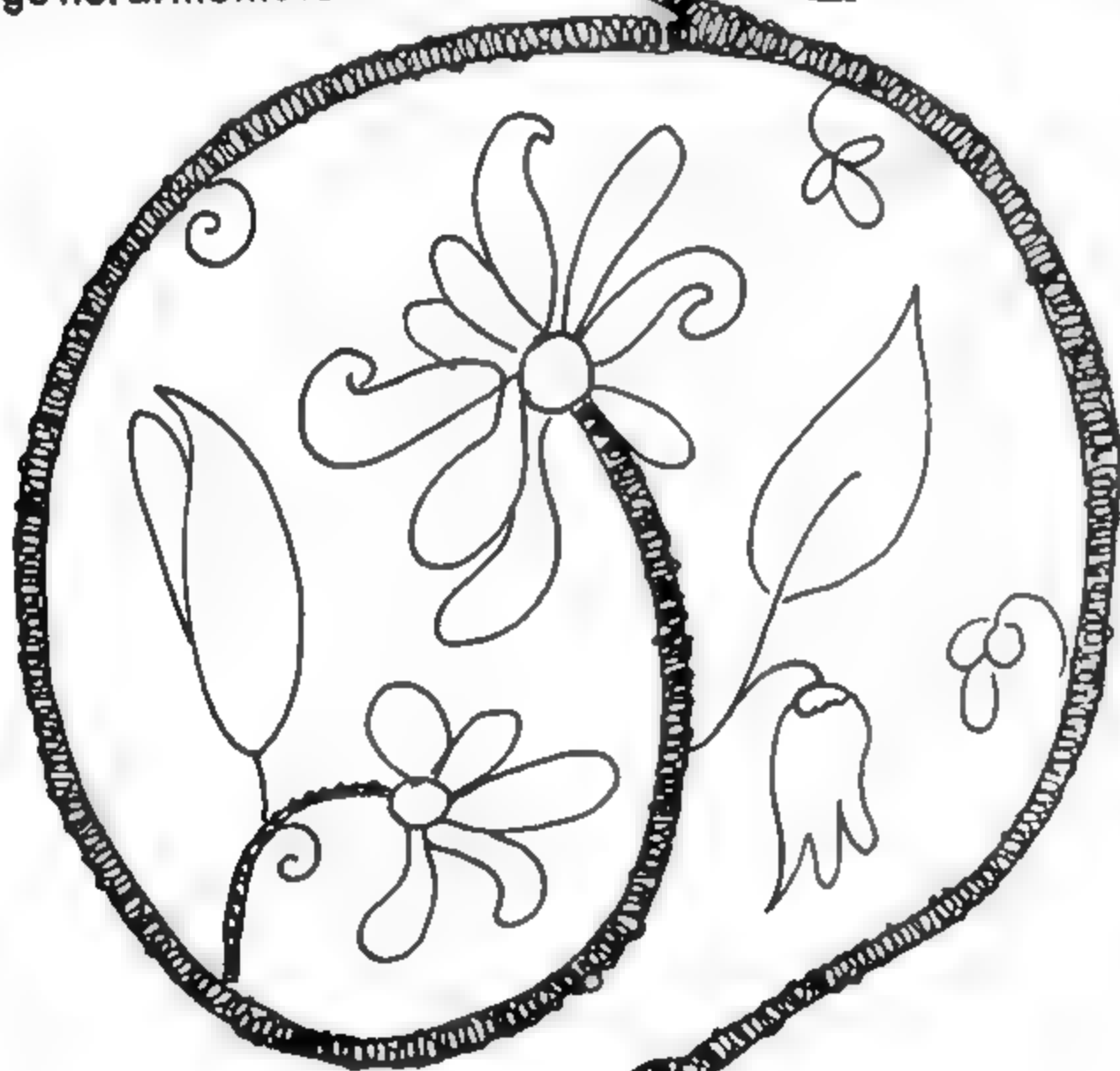




# EMBROIDERED CHAIR



All-over design worked in tapestry wools on linen or muslin. Plot the scrolls first then arrange floral motifs to fit.





embroidery design is used for Cross Stitch, Petit and Gros Point and the other variations of Cross Stitch, Hardanger and Assisi Work.

### HOW TO BECOME A BETTER DESIGNER

It is fascinating to play with embroidery design because of the tremendous variety of effects that may be obtained. The needlewoman uses various weights and thicknesses of threads as a painter uses color. Her stitches correspond to the brush strokes that the painter uses to give light and shadow, depth and delicacy to the work.

Scrap materials may be used to try out various effects, and these scraps themselves may be put to use by stitching them together for cushion covers or doll's bed quilts.

Only by actually using a specific thread for an individual stitch can one be sure of its final effect. Only by playing with making designs can one find out why certain shapes look well together and how to combine them for the most pleasing result. Skill is in direct proportion to the amount of exercise it gets.

# 10..

## *Hints for Lovelier Embroidery*

**W**ITH THE DEVELOPMENT of confidence and skill in embroidery, which is based upon practice and experiment, there comes that flowering of the imagination that looks for new fields to explore. The mastery of the basic stitches is purely mechanical. Their effective use depends upon the freedom of imagery exerted when contemplating a piece of work. Everything that has been done up to this point has been directed to that sole purpose: giving the imagination wings with which to soar. Many pages back we saw how the simple leaf shape can be worked out in a tremendous variety of ways. What is true of that leaf is equally true of every other line or shape used in embroidery.

The basic embroidery stitches are capable of infinite variety and combination. Who is to say that this one belongs here, that one there? The fact that a certain stitch is traditionally used in a certain way need impose no limitation on your own individual use of it. The traditional use of any stitch is so only because that particular stitch seems best suited for that particular purpose, and consequently the stitch is used in that way by the majority of people. The thing that should determine your use of any stitch is the effect you want to achieve together with its relation to the design itself and the other stitches used in combination with it. Take Bullion Stitch for instance.



To this Mexican scene, designed and worked by Mariska Karasz, the rough texture of the fabric is admirably suited. High twist linen thread is used to develop the stitchery.



Detail from a waistcoat designed and worked by Mrs Theodore Roosevelt, Jr., for Alexander Woolcott. The hobgoblin is done with silk in Split Stitch, the vines and flowers in brilliant red, green, blue and yellow wool Background is linen

# CHART of STITCHES

## for BLUE SUZY

Outline Stitch (page 25) used for outlines of buildings, horizon, deer, bird, Suzy's legs, eyes and brows and the double line of the left border.

Chain Stitch (page 53) used for Suzy's face, hands, hair, outline and folds of skirt, tree trunks.

Fly Stitch (page 55) used for bottom edge of Suzy's skirt, bird's tail feathers.

Buttonhole (page 57) used for church roof, foliage of trees.

Satin Stitch (page 19) used for Suzy's mouth and shoes, ribbon on wreath, small flowers on ground, building details.

Long and Short (page 19) used for bird's wings, grass.

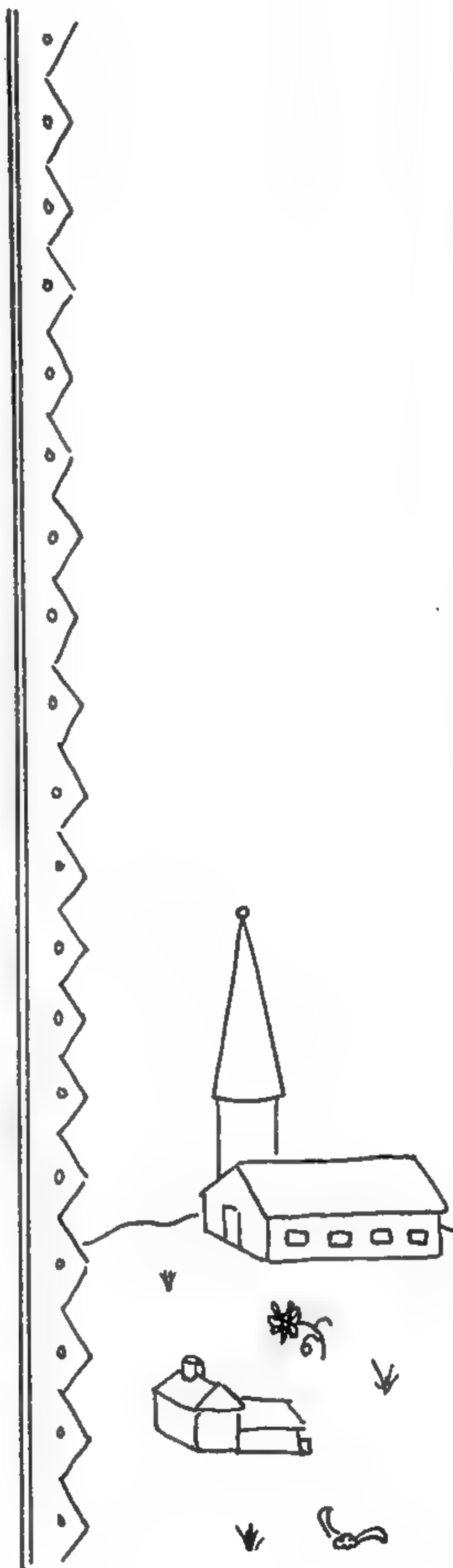
Couched Filling (page 221) with an extra diagonal line used for Suzy's bodice.

The Flower Wreath uses French Knots, Lazy Daisy, Buttonhole, Outline, Chain, Couched Filling, Coral, Fly, Speckle, Long-Short.

Chevron (page 49) in two colors and Couched down is used for right border.

Holbein (page 33), also Couched (page 51), is the zigzag of left border.

Ermine (page 221) makes the spots in left border.







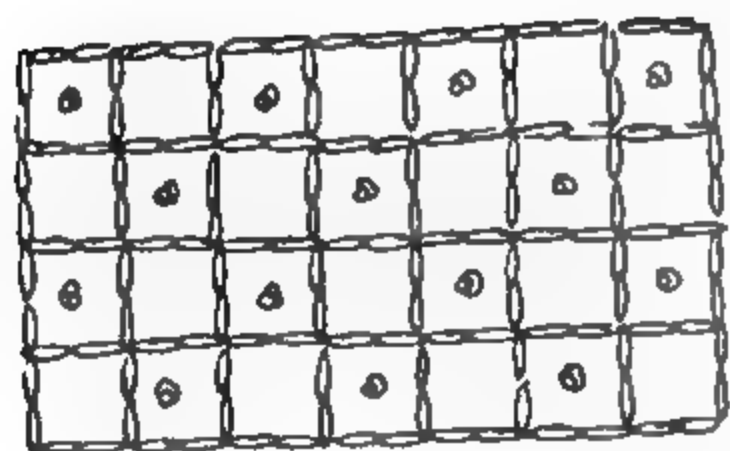
## USING OLD STITCHES IN NEW WAYS

Every embroidery reference book, pamphlet or article you will ever come across will analyze and discuss Bullion Stitch as a dainty and effective way of making flowers for lingerie and infants' things. That has become the traditional use for this stitch. Yet look what happens when the imagination is allowed free rein. It is the major stitch used in the embroidered portrait on page 63. The hair and the outline of the face, nose, ear and neck are achieved by this unconventional use of Bullion Stitch. It is a perfect expression of the design which is bold, simple and definitely sculptured. Very subtle modeling is achieved because the raised line of the Bullion, worked in heavy cotton floss, throws a light and delicate line of shadow which seems to endow the work with roundness and depth. At the same time, the line achieved by the Bullion is sharp, concise and definite.

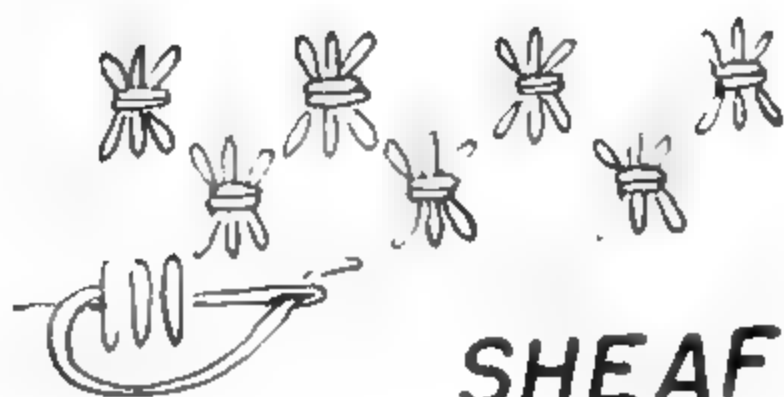
***An Unconventional Blanket Stitch.*** Another example of an unconventional use of a common stitch is illustrated in the trees in the lower right part of the Blue Suzy. The outline of the tree shapes is done in Blanket Stitch but worked upside down rather than in the conventional way. By reversing the method and allowing the short upright strokes to point outwards a lacy and airy effect is given to those small shapes which adds materially to their charm. A design composed entirely of hard, solid lines becomes monotonous unless it is broken up some way or another. The outline itself may be solid and the area within it filled in a variety of ways.

***Filling Stitches for New Combinations.*** Some of the so-called Filling Stitches such as Seed, Cloud Filling, etc., have been discussed. In this chapter you will find eight more Filling Stitches which, upon analysis, add up to nothing more nor less than combinations of basic stitches. They are named stitches simply because over a period of many years they have been used over and over again in the form in which they are shown. Use them as is, or make up your own combinations. Their effect is changed

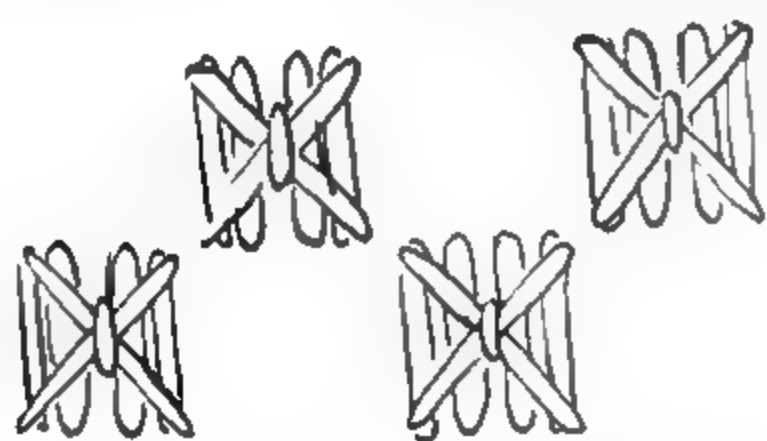
# INTERESTING FILLING STITCHES for LARGE AREAS



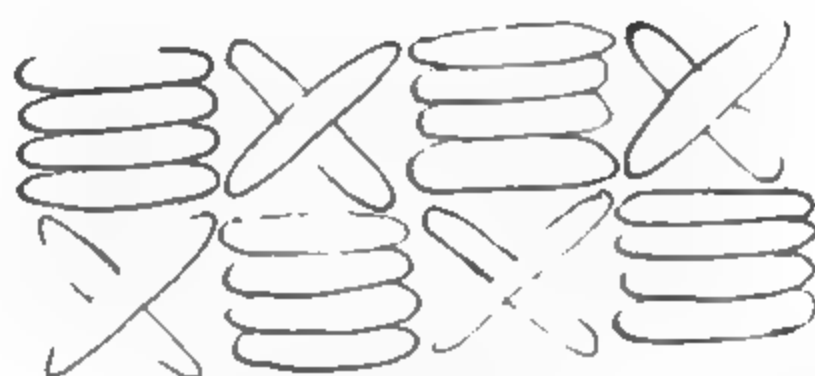
**BACK STITCH TRELLIS**



**SHEAF  
FILLING**



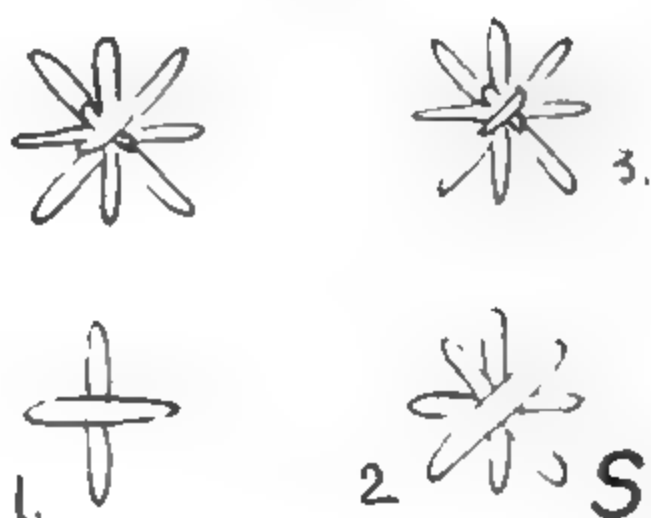
**CHESSBOARD**



**BRICK and CROSS**



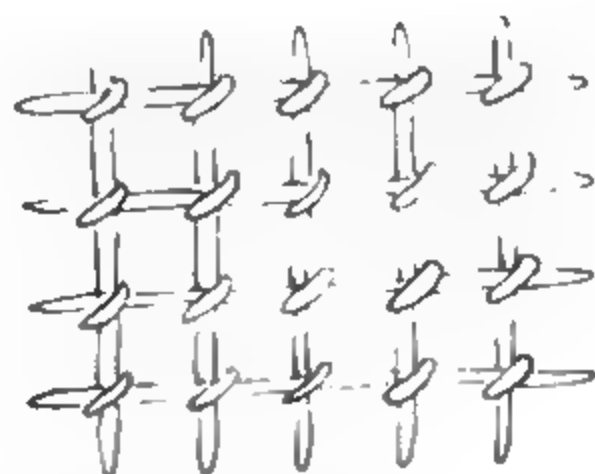
**ERMINE**



**STAR**



**LINK POWDERING**

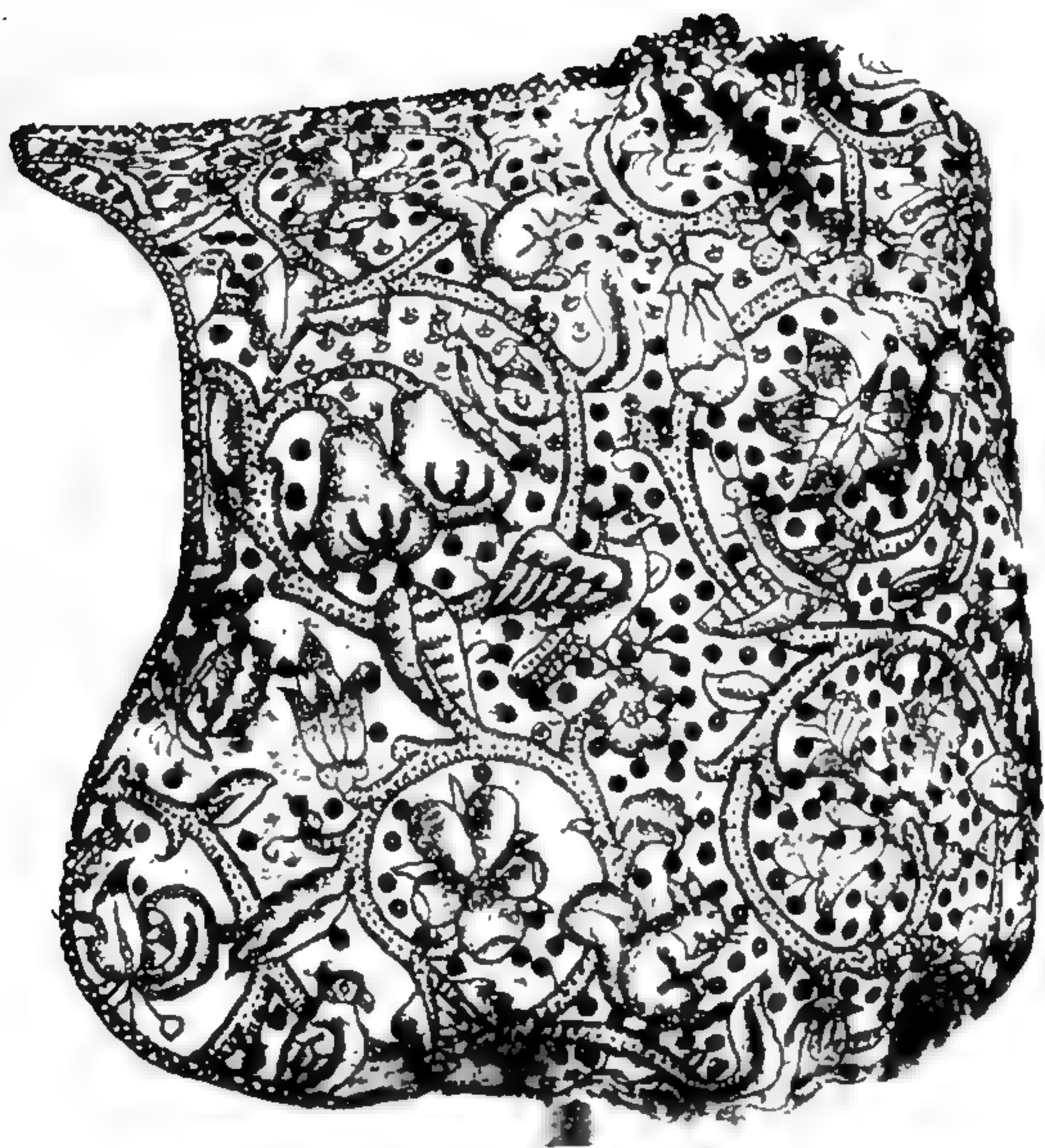


**COUCHED FILL**



Metropolitan Museum of Art

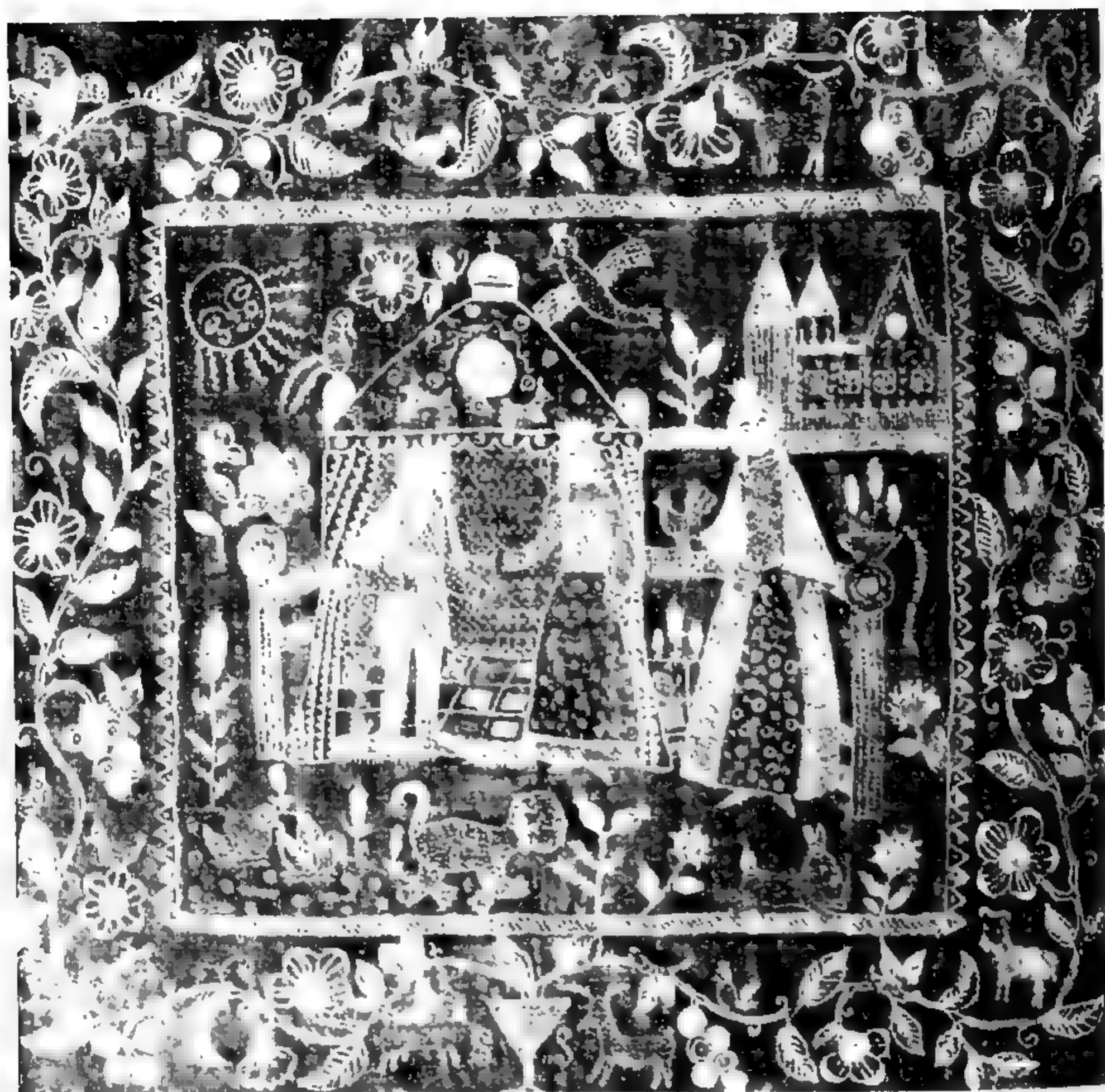
Detail from an English hood worked in silk on linen in  
Stem, Double Coral and Speckling. Design inspired by  
drawings in old herbal.



Metropolitan Museum of Art

Buttonhole, Speckling (Seed Stitch) and Back Stitch were used to develop the charming design of this antique headdress, which is highlighted with spangles. Design includes squirrels, birds, fruit





White silk on the sheerest of white material is worked in a wide variety of stitches by Suse Sardeman, the German embroideress. Repeated study of the work reveals an amazing and delightful range of birds, animals and odd creatures. The work is rich in ideas

considerably by the spacing or closeness with which they are worked. It is up to you. The Couched Filling, shown on page 221, can be varied an infinite number of ways. How many can you work out? Let imagination be your guide.

**Conventional Techniques are Basic.** Conventional techniques very definitely have their place in the embroidery field. If you are going to do a piece in the style of Broderie Anglaise, adhere to that style throughout. The introduction of Chain or Cross or some of the Filling Stitches may give variety, but they ruin the character of the work. The same is true of Hardanger Work or Assisi Work or Petit Point. They are all highly characteristic styles of work and are immediately recognized as such. In themselves they are quite beautiful and can scarcely be improved upon. They involve certain arbitrary techniques and styles of design which should be subject to no violation.

## NEEDLEWORK ON LINGERIE AND FINE BLOUSES

The embroidery and other needlework decoration of lingerie usually associated with French imports has certain arbitrary techniques involved but includes great latitude in the designs used. As a matter of fact, very little of this type of embroidered lingerie actually comes from France. True, the style of work originated there, but over 90 per cent of the handmade, hand-embroidered lingerie available in this country comes from Puerto Rico and/or the Philippines. The forms of decoration used fall into four main groups: (1) net and lace trim in the form of bands, inserts or appliqués, (2) Satin Stitch floral sprays or motifs of delicate size and workmanship, (3) Shadow Work, (4) Rouleau with Fagotting.

**How to Make Rouleau with Fagotting.** Rouleau with Fagotting, is used not only on lingerie but on exquisitely lovely blouses. It consists of very narrow bias bands of self material worked and held in simple or elaborate designs by means of Fagotting Stitch. While requiring some patience, it is not a dif-



ficult form of needlework and, for all its apparent delicacy, is a strong as well as beautiful decoration. True bias strips are cut about an inch in width. In order to get a true bias, lay the material out flat. Trim the bottom edge so that it is perfectly straight. Pick up the lower right-hand corner and draw it diagonally up and across until it meets the opposite selvedge. The entire bottom edge of the material must lie along the left-hand selvedge to form a true bias. Cut along the diagonal fold thus achieved. This gives an accurate bias cut. Subsequent bias strips may now be cut to the desired width.

The bias strips are then folded in half and, with small Running Stitches, sewn not more than a quarter of an inch below the fold line. After sewing, the bottom edges are trimmed off to within an eighth of an inch of the stitching. The bands must now be turned inside out. Take a fairly coarse tapestry needle and insert it in the tube of material until just the eye pokes out. With a fine needle, sew the eye to the end of the tube. Push the needle through the tube, working the material back along it. When tube or Rouleau has been turned completely inside out, remove the tapestry needle by snipping the threads that hold it. The Rouleau must now be ironed flat, and be sure to keep the seam consistently along one side.

The Rouleau is now basted to heavy brown paper along a predetermined line, scroll or design. While basted to the firm paper, the necessary Fagotting stitches are put in to maintain the design. Before removing from the paper, once again press the work but do it on the wrong side of the paper. The ways of working in the Fagotting with the Rouleau are shown on page 228. Use a twisted silk floss or thread for the stitches. The top band of a slip or nightgown may be entirely treated this way or motifs may be inset at various points. French blouses make good use of this form of decoration on collars, cuffs and down front.

***How to Do Shadow Work.*** Shadow Work is done two ways: by Double Back Stitching worked on the wrong side, which makes the area so worked slightly opaque and raised, or by appliqué-

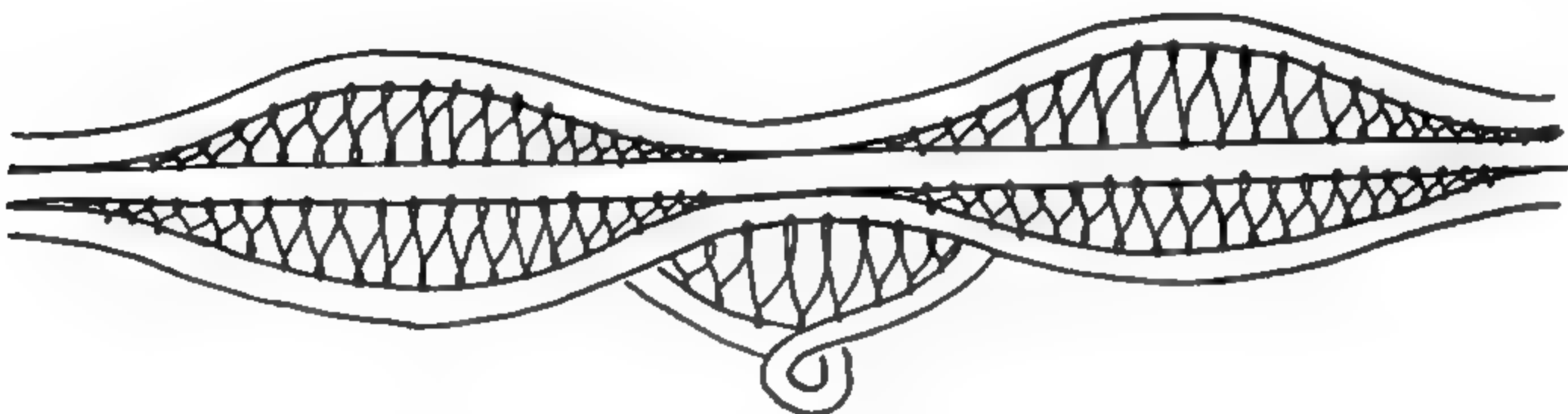
ing self material either on the right or the wrong side. When Back Stitched (see page 185) the front design shows up as outlined with tiny stitches that touch each other. When appliquéd, the area is outlined with Pin Stitch which shows up as a double line of tiny holes or openings. These techniques are not limited to lingerie alone, but work up quite beautifully on all sheer fabrics used for delicate tea cloths, fine curtains and infants' things. Pin Stitching is very simple, as can be seen in the diagram on page 185. It is also frequently used to put in lace inserts.

**How to Put on Net Trim.** Net or lace trim gives a delicate and fragile beauty to lingerie without diminishing the strength of the garment. A net band across the top of a slip is a favorite and simple device for softening the edge of the garment. Any form of scroll or scallop may be used for the joining of the net to the fabric. The net is placed behind the fabric and the two basted together. See that the bottom edge of the net extends below the lowest point of the embroidered design. Now, with fine thread and tiny Chain Stitches, stitch the fabric to the net along the scroll or scalloped lines. With matching floss, Overcast the line of Chain Stitch. The material is then cut away from the Overcast edge, thus exposing the net behind it. The diagrams on page 229 show the technique.

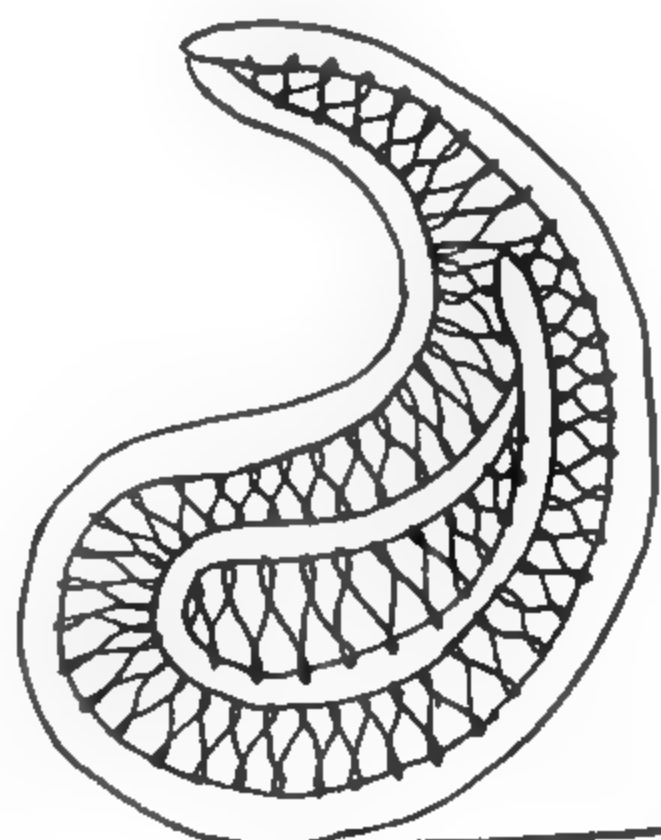
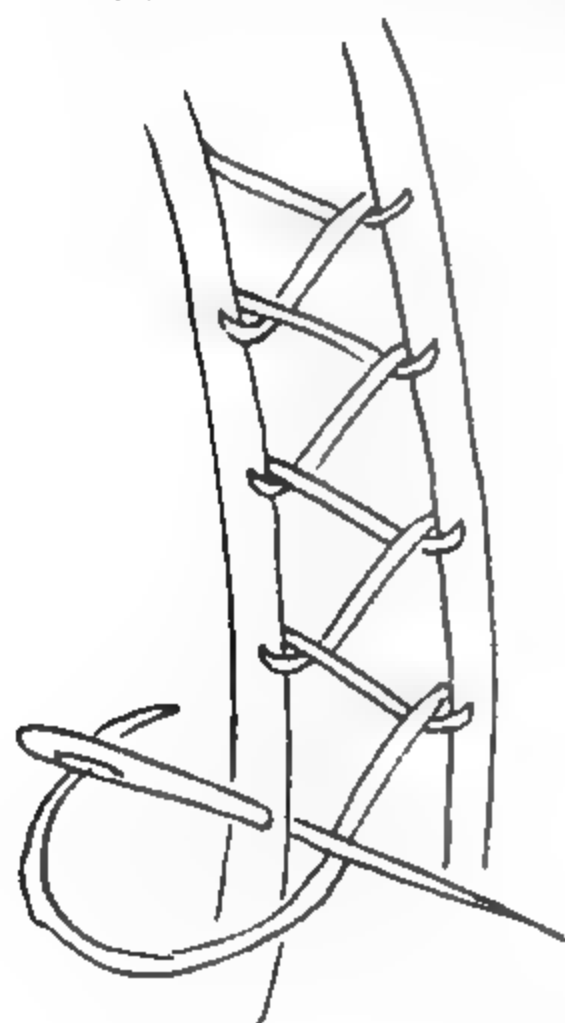
**How to Put on Lace.** The method of putting on lace depends upon the type of lace used. When hand-run Alençon lace is used and the elaborate bottom edge of it is to be applied to the fabric, leaving the straight edge for the top, the lace is basted on top of the fabric rather than behind. Since the lace edge usually has some body, stitch it to the fabric with Running rather than Chain Stitch, then finish it off with Overcast. If the straight edge of the lace is to be applied, leaving the curved border at the top, place the lace behind the fabric as was done with the net, and secure it by means of Pin Stitch. It is only practical to do it this way when the curved or scrolled edge of the lace is rather simple. When elaborately indented, it is better to apply that edge to the material. In either case, the material

# FRENCH FINISH for LINGERIE

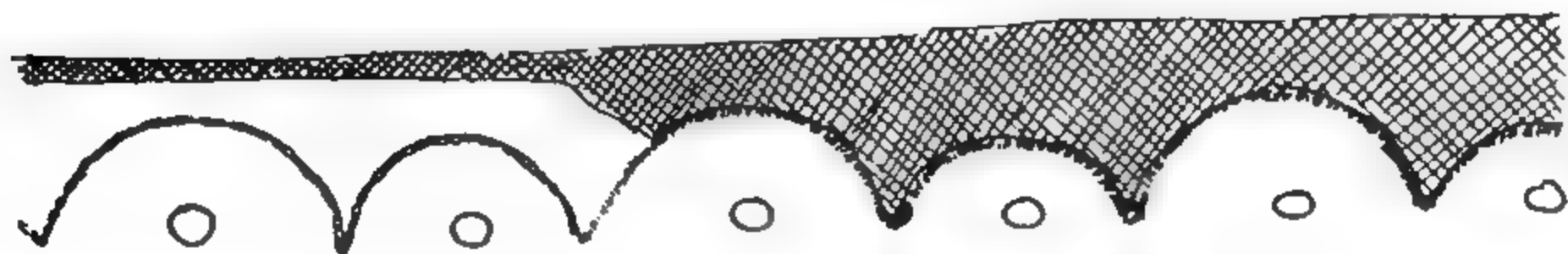
## ROULEAU TRIM



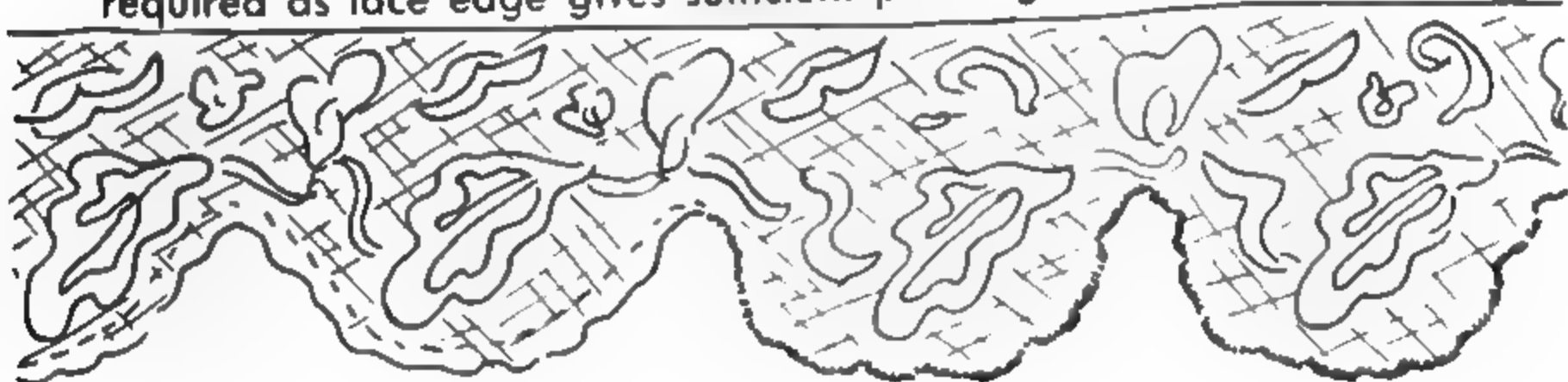
One of the most effective edgings and trims for lovely handmade blouses and lingerie is Roleau with Fagoting. Tiny bias bands (see page 226) are made, pressed and basted to heavy paper in the design one chooses. High Twist silk floss thread is used to hold the Rouleaux together by means of a simple Fagoting stitch which is diagrammed below. The two bands illustrated above and the motif at lower right are, upon completion, sewn to the right side of the garment. Excess material is cut away from back after sewing.



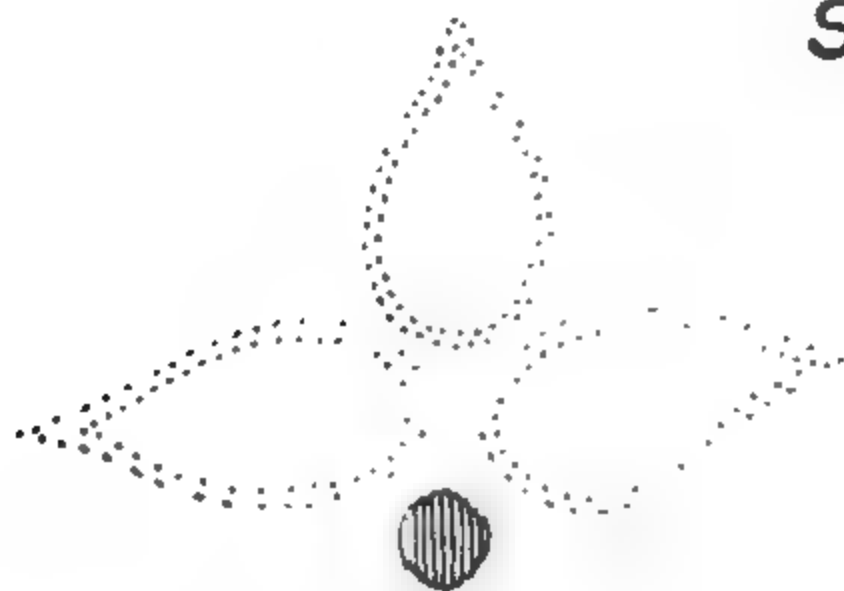
# NET and LACE INSERTION



A soft and lovely finish can be given to fine lingerie by inserting lace or net bands or motifs. The net is folded when used as a top or bottom edging, left unfolded for inserted motifs. In either case, the net is basted to the wrong side of the material. The outline of the join between net and fabric is worked, on the right side, with a line of small Chain which is then Overcast. Fabric is then cut away close to Overcast. Lace, however, is basted to right side of material. No Chain is required as lace edge gives sufficient padding under the Overcast.



## SHADOW-WORK. APPLIQUE



One form of Shadow Work is achieved by means of appliqueing self-material to the fabric to make it more opaque. Pin Stitch (see page 185) is used.

that extends beyond the line of Overcasting or Pin Stitchery must be trimmed off close with a very sharp scissors. If the embroidered line is quite curled and indented, a sharp pair of nail scissors is best to use for cutting.

**Satin Stitch Floral Sprays and Motifs.** The type of Satin Stitch floral sprays and motifs used to beautify lingerie is of the simplest. Five petal flowers and simple ovals for leaves joined with Stem Stitch stems are basic; examples may be seen on page 145. This is the same type of design that is used so frequently on infants' wear. In either case, pad each petal and leaf with two or three Running Stitches before covering them with Satin Stitch.

The trick to working out these floral designs and sprays is to keep them small. Remember, embroidery has a tendency to thicken up an area, so, when drawing these sprays, simply make a short dash to indicate a petal or leaf shape. The ultimate shape of the leaf or petal is controlled by the padding stitches; two will make a very slender shape, three a somewhat rounder one. Use two-strand floss, matching it to the color of the material. When working on white silk or linen or fine cotton, try using that shade of white called "Appenzell." This is quite a blue white and is most effective.

**Scale Your Work.** The above ways of decorating lingerie and fine blouses are all traditional and lovely. They, however, are but the beginning. Practically any style, including your own, may be used, provided the design and the workmanship are kept on the small and dainty side. Bold work is suitable only on deep ruffles edging the bottom of full pettiskirts. All other embroidery on lingerie should be scaled as if it were to be used on infants' wear. The amount used is entirely a matter of taste; too little of a good thing is far better than too much.

**Stitching on Bias Band.** One last note regarding the hand finishing of lingerie: narrow bias binding is always attractive when it is well put on. The Running Stitches that hold the binding

## HINTS FOR LOVELIER EMBROIDERY

to the main part should be very small and the thread drawn through less tautly than is usual in other forms of sewing. The bias band is first stitched to the right side, turned over and pressed before the final stitching is put in.

**Rouleau Edge.** Another attractive finish is the Rouleau edge. To make this is rather simple, as can be seen in the sketch on page 228. Unlike the other form of Rouleau work which requires individual bands cut and prepared in advance, the Rouleau edge is worked on a simple rolled hem. The stitches catch it into tiny shell shapes which make a most attractive hemline.

## EXQUISITE EMBROIDERY IS EASY

(All embroidery is fascinating. The person who considers herself "all thumbs," therefore unsuited to the delicate manipulation of the fingers required by fine needlework, should think twice before giving up. It is not the fingers at fault but the mental viewpoint, which is based upon lack of confidence.

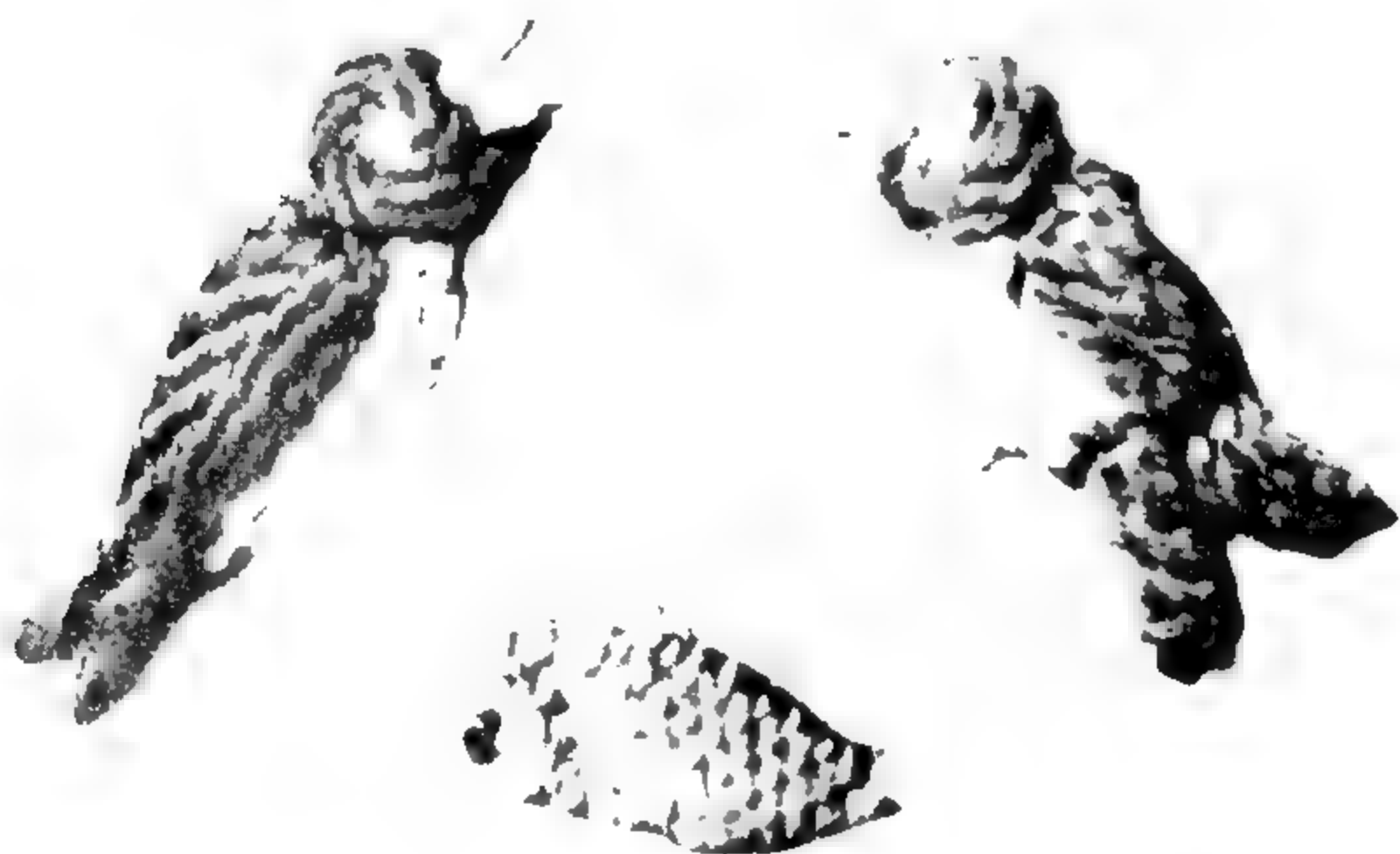
Forget that anything as formidable sounding as the word "technique" enters the picture. Keep in mind the fact that embroidery is fun which increases in scope as one learns more and more stitches. Also keep in mind the very important fact that good embroidery is 85 per cent thinking and 15 per cent mechanical. Machine-like perfection is far from being the ultimate goal. Imagination that produces variety, combines good colors, creates fine designs is far more important than the most superb mechanical skill.

An excellent guide to keep you on the right track is this: as soon as a piece of embroidery becomes a chore that has to be finished, put it away and forget it for the time being. When interest and enjoyment and excitement leave the picture, it is time to start something else. Switch styles and explore another field of needlework. Monotony, such as that induced by duplicating the same initial or monogram on twelve napkins, can kill interest. Let that sort of embroidery be a long-term project to be picked up and put down as you please.

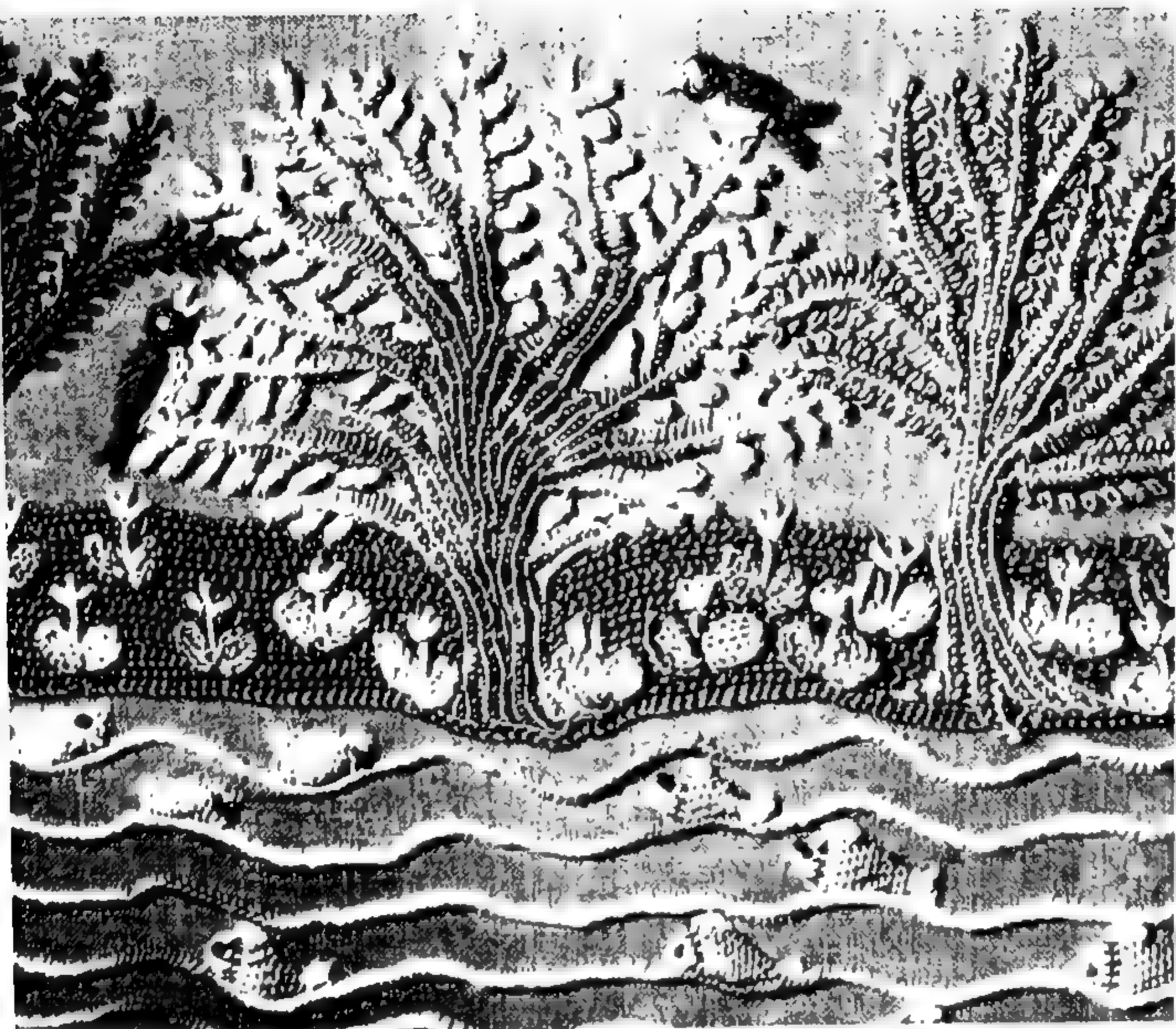


## HINTS FOR LOVELIER EMBROIDERY

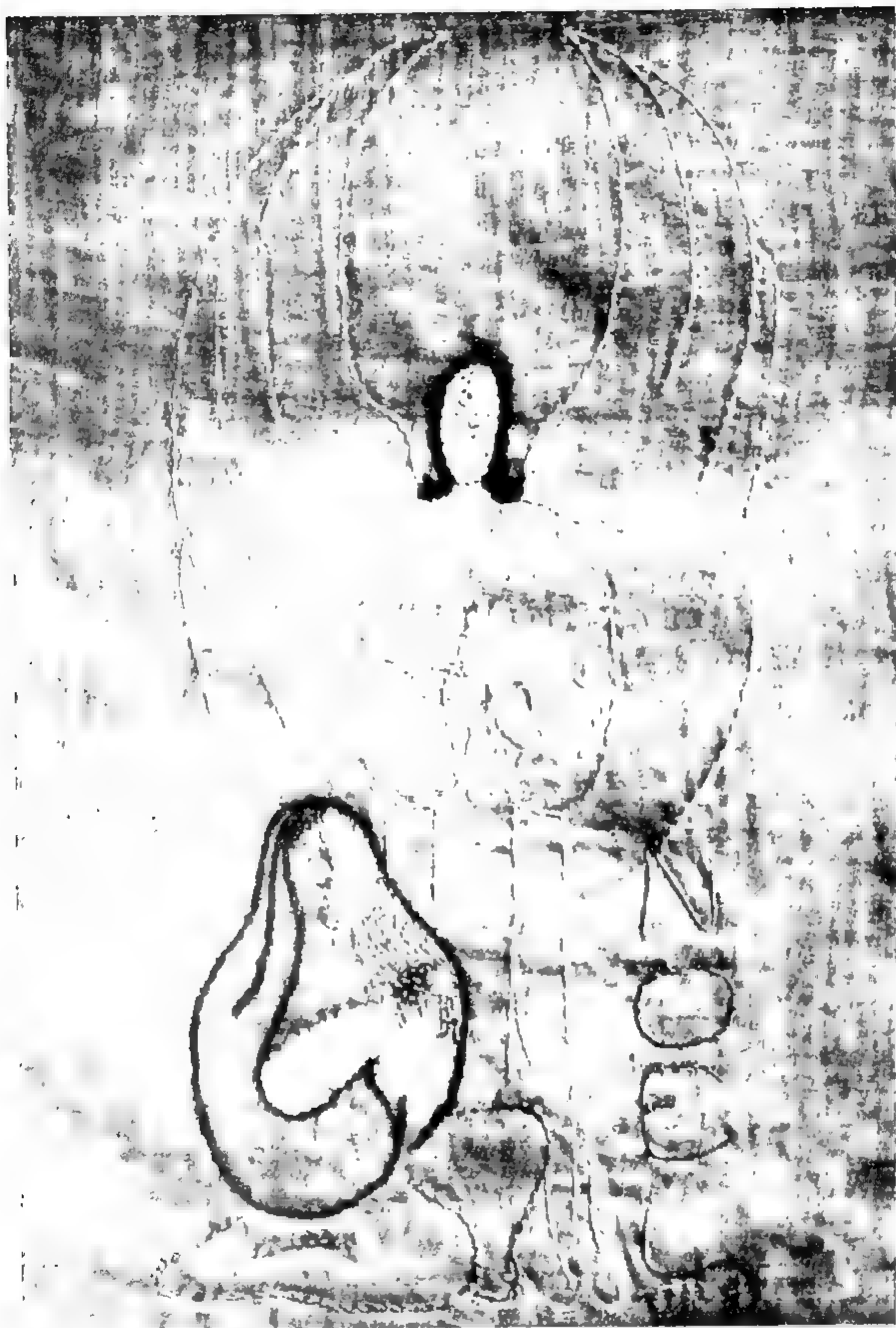
Do not let your diffidence or lack of confidence betray you into underestimating your own abilities. Those first embroidered efforts may look pretty ragged and unprofessional, you think. Perhaps you are judging them too harshly. Perhaps you are forgetting that your first attempts at writing, at baking a cake or hemming a skirt were also awkward. Practice soon took care of those deficiencies as it will with your needlework. Nothing will give you quite the same quiet pleasure, the feeling of satisfaction and well-being as will come during those hours of needlework. Start with the idea that it is going to be easy and it will be.



The two birds and the fish above are enlarged from the panel on the facing page to show in clearer detail the embroidery involved.



Inspired by a dream, this delightful embroidered panel designed and executed by Mariska Karasz has a bold and sculptured effect. Heavy, lustreless cotton in vivid colors is used on a substantial linen fabric. Set under glass, this panel would be striking on a coffee table, hung on the wall or on a screen.



A Natural picture was used to produce The Child's  
 picture. The picture was drawn. Outline and  
 detail of the picture of picture. Designed  
 and written by the author.

Worked on white organdie, this Christmas picture was developed in Stem and Chain Stitches. The Child's head was solidly couched gold thread and the word "Noel" was outlined in gold couching. Balance of design worked in white and pale blue silk; faces in pale pink.





## EMBROIDERED CHRISTMAS CARD - GOLD, GREEN, WHITE

For a very special Christmas card, send a small embroidered piece done in Christmas colors and mounted on gold foil paper. Gold thread was used for the headdress, ball and outline of skirt. Green and white floss were used to work up the balance of the design, except for the Chain Stitched face and hands which were of palest pink. Background of this piece was a soft dark red wool.

# 11..

## *Your Folio of Designs*

**O**N THE FOLLOWING pages will be found an assortment of various shapes and motifs presented for their possibilities in creating embroidery designs. Little detail has been included in the sketches, the emphasis being on their outlines rather than the fur or feathers or features one naturally expects to find. Mere suggestions of these have been given, for your needle will enrich the design or shape with its skillful stitchery.

Just how, you think, can one use an isolated shape and make it look like something? By repeating it a number of times. Take the shell shape in the lower right-hand corner of page 244. Used alone, it has slight significance or importance. Repeated in a border, it gains tremendously in decorative value. Enlarged to about two inches in height and used in a closed border wherein each shell practically touches the one beside it, the shell motif has a rhythmic beauty that is very satisfying. Try it worked in white on delft blue linen, or wine on pink, or turquoise on brown for smart guest towels.

Worked in Drawn Fabric Stitches on voile or organdie, the shell would make handsome bathroom curtains. Enlarged to six or eight inches and done in vivid colors on white duck shower curtains, the shell has a dramatic quality when geometrically spaced in an all-over fashion.



***Animal and Fruit Shapes for Contrast.*** The time inevitably comes when a design seems to cry out for the inclusion of an animal shape. That was one of the most effective devices used by the eleventh, twelfth, and thirteenth century embroideresses. A squirrel, a deer, a lamb, always appealing in themselves, offer just the right contrast value to point up and emphasize a design which might otherwise be monotonous in its continued repetition of floral shapes.

They also included fruit shapes in their embroideries, a device we seem to have overlooked in this century. Bunches of cherries or grapes, the solid roundness of apples and peaches, the tear-drop shape of pears, together with their characteristic leaves, have benefited many embroidery designs and would again. Why? Contrast and points of focus. The eye gets tired of seeing all shapes that are approximately of the same size and general outline.

***Buildings Have Many Uses.*** Tiny houses and spire-topped churches serve the same purpose. Their angular and sharp outlines point up the graceful sweep of the rest of the design. Kept small, they add perspective and depth as in the Blue Suzy. They have the added virtue of being quite effective when used alone as spot motifs. Put in a bush or two and a few blades of grass and they make amusing and interesting decorative notes.

***Attractive Birds.*** Birds are always most attractive and may be used with great freedom. They can be quite elaborate, serving as the main motif of a design, or be used as accent notes. One of the most charming ways of using small birds in embroidery is with monograms or initials. By poising a bird or two near or above the letters, you give the work character and interest.

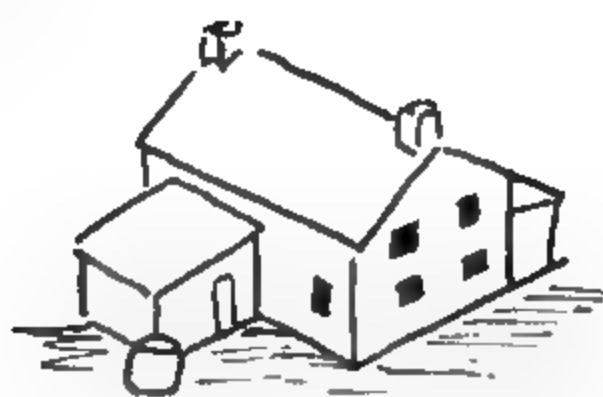
***People Add Color.*** I have a very strong feeling about using people or the human figure in embroidery. Frankly, when the human figure for the embroidery design falls into one of the three following classifications, period or costume type, antique and archaic, its use to me is most interesting. Many of my em-

broideries have one or more figures as the central motif. They are always styled in the colorful periods of the centuries preceding the twentieth. Why? Because the silhouettes of the costumes of past centuries together with the individual details that enriched them, are so much more colorful and lovely than are modern clothes.

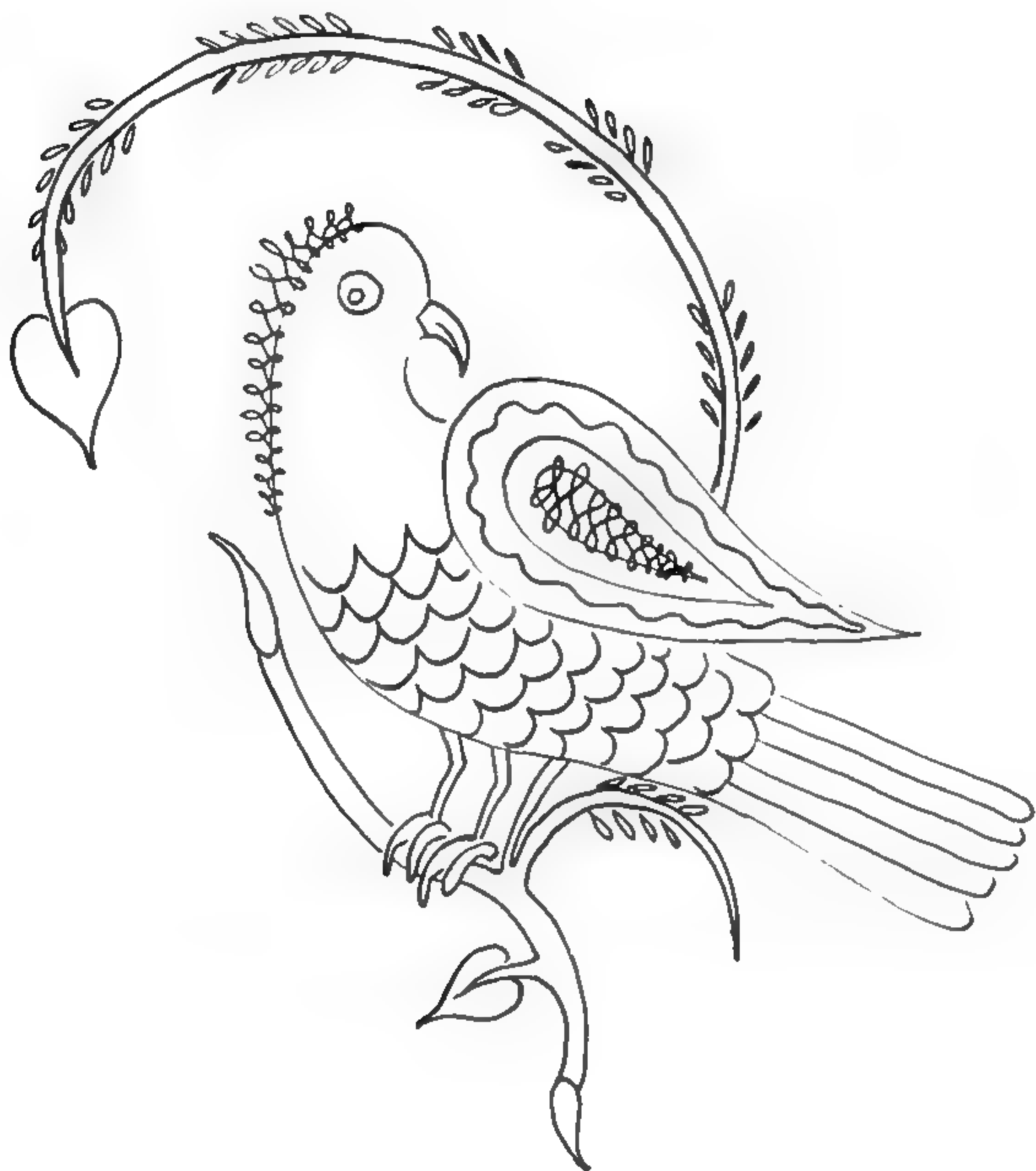
Then, there is an additional factor involved. Our fashions change so rapidly that in duplicating this year's styles in embroidery we are "dating" the work. Five, or even two years from now the work looks strange, even slightly ridiculous because of those fashion changes. Twenty-five or fifty years from now they may be period pieces, but that is not the reason we put so much thought and work into them. This work is to be enjoyed now, next year and for some years to come. Don't give it the chance of becoming old-fashioned, therefore undesirable.

***Your own Design File.*** Collect your own personal file of designs, shapes, motifs and ideas for embroidery. It is a tremendously interesting side-line and adds considerably to the enjoyment of the actual work. It doesn't matter very much what was the original purpose of the things you collect; if your eye tells you they would be good for embroidery, if your fingers itch to interpret them with a needle and lovely colored threads, they are worth keeping for future use.

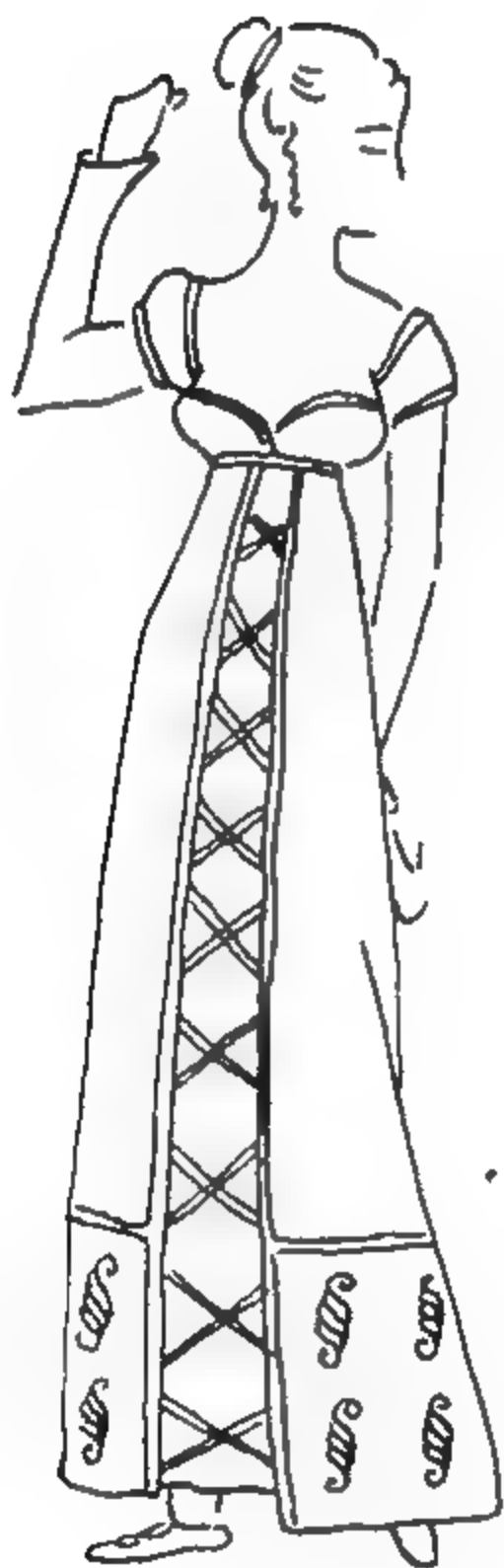
# FOLIO of DESIGNS



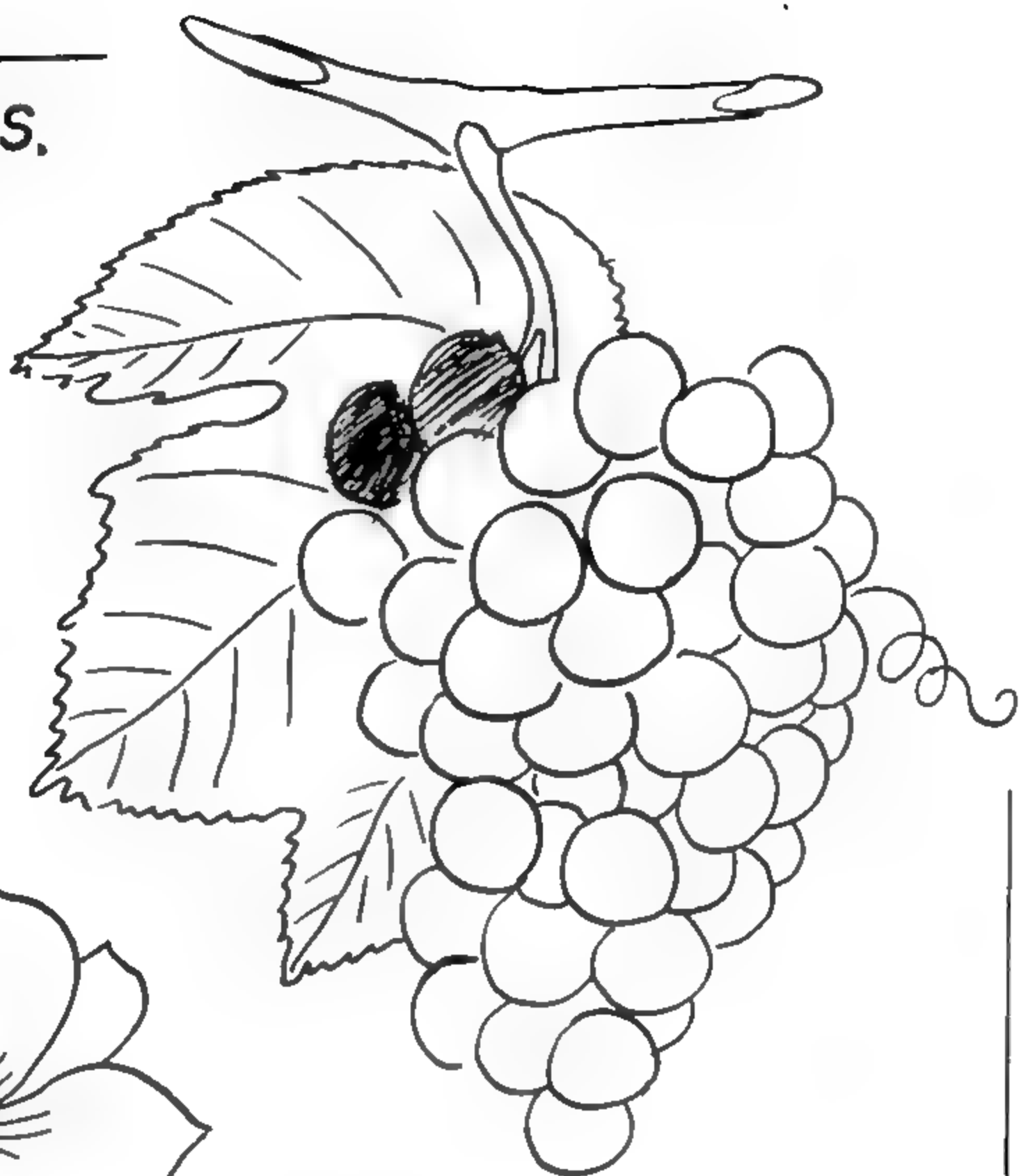
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## DESIGNS, cont'd.

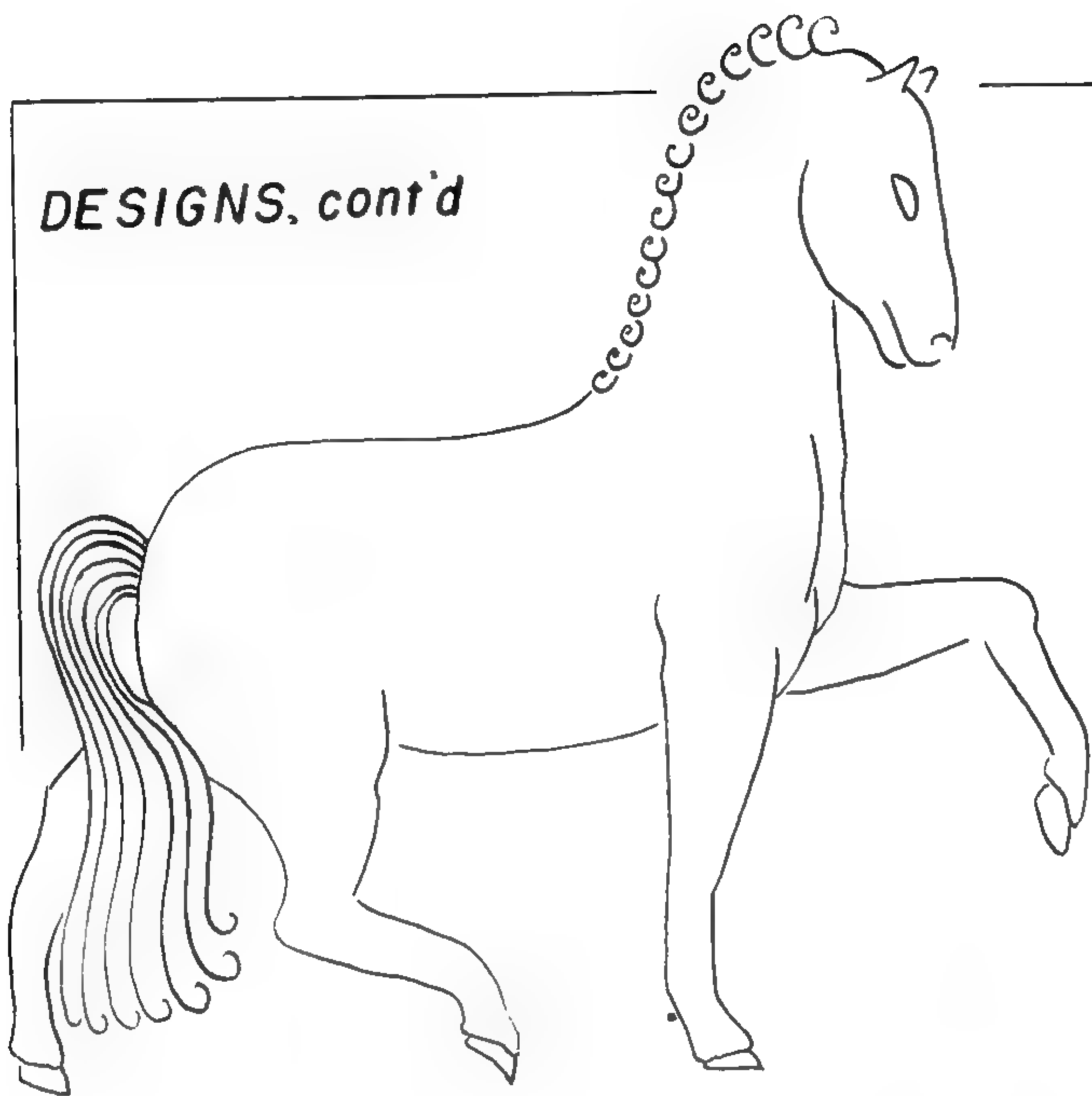


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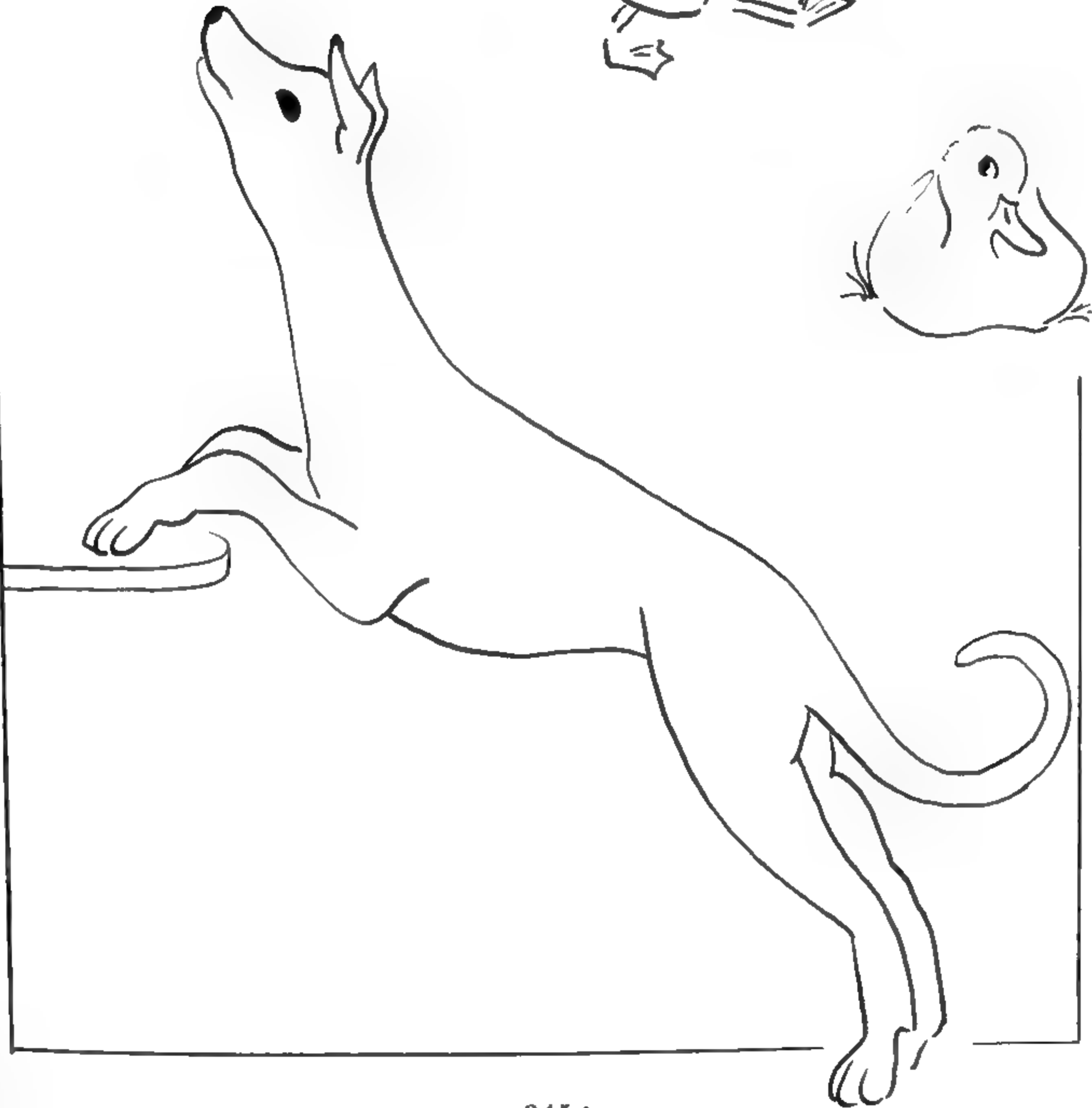
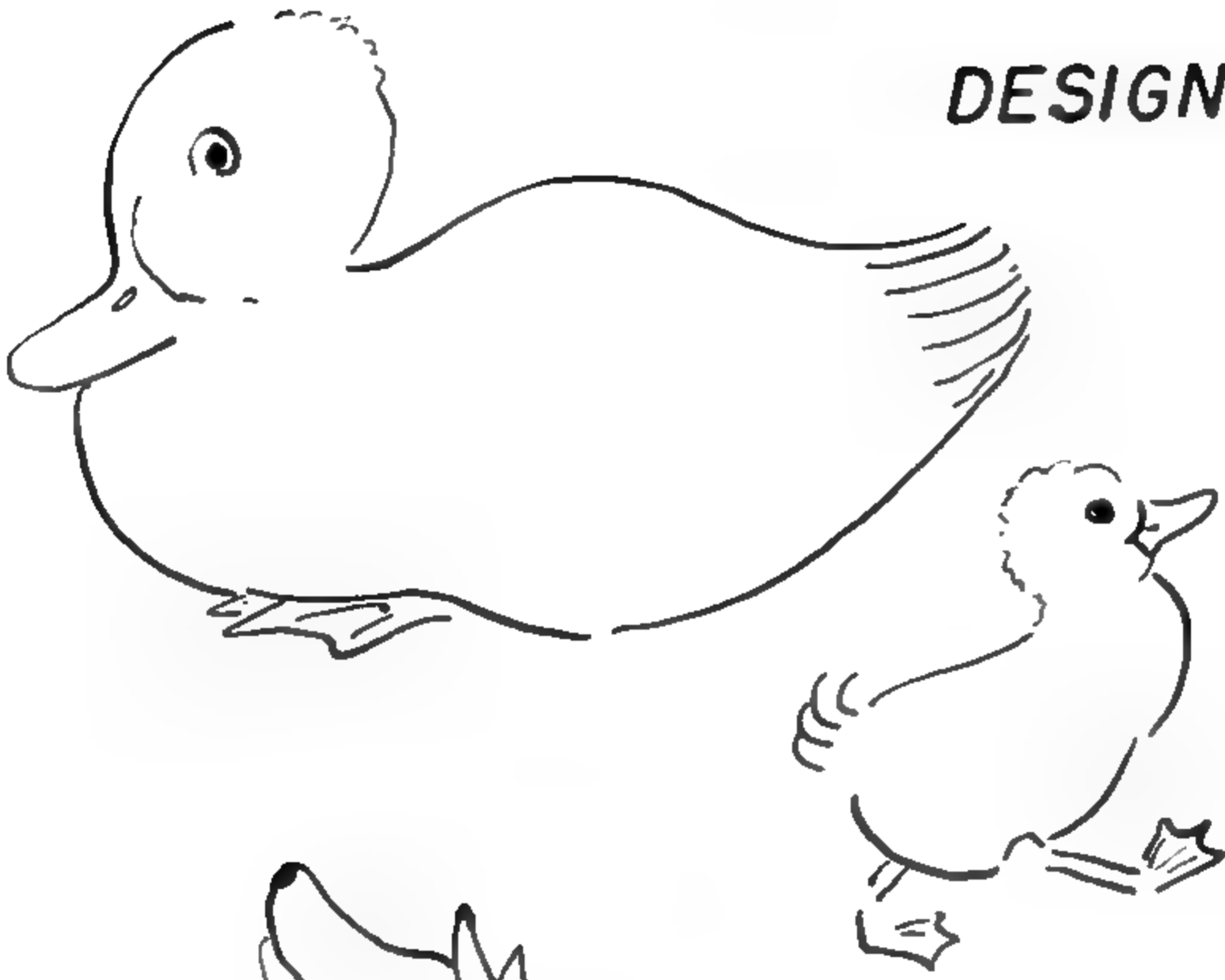




**DESIGNS, cont'd**



*DESIGNS, cont'd*



# Index

- "A DONKEY FOR THE KING," 195  
 Alençon, 227  
 Algerian Eye Stitch, 103, 105  
 Alphabet, 177  
 Appenzel, 30, 230  
 Appliqué, 161, 166, 167, 171, 173, 174, 175, 229  
     Designs, 167, 171, 173  
     Quilts, 166  
     Rugs, 171, 174, 175  
 Aprons, 66, 107, 110, 133, 134, 135  
 Arabesques, 60  
 Assisi Work, 31, 32, 33, 36, 132  
     Designs, 33  
  
 BACK STITCH, 9, 11, 48, 74, 75, 76, 120, 162  
     Double, 48  
     Threaded, 74, 75, 150  
     Trellis, 221  
 Barred Buttonhole Wheels, 103, 105  
 Basket Stitch, 83, 84, 89  
 Bassinet, 184, 186  
 Bed Linens, 128, 131  
 Bedroom Accessories, 159  
 Bench Covers, 45  
 Bias, 226  
 Blanket Stitch, 6, 7, 56, 57, 58  
 Book Decorations, 194, 195, 199  
 Borders, 22, 52, 54, 58, 60, 74, 76, 77, 78, 80, 95, 102, 125, 134, 169  
 Botanical Prints, 195, 202  
 Braid Stitch, 54, 55  
 Bridal Gowns, 139, 140, 141  
 Bridal Veil, 184, 187  
 Broderie Anglaise, 104, 105, 106  
 Bulgarian Cross Stitch, 31  
 Bullion Stitch, 7, 61, 62  
 Burlap, 10  
 Buttonhole Stitch, 7, 51, 56, 57, 58, 60, 61, 97, 98, 106, 132, 144, 155  
     Italian, 6  
     Tailors, 7, 60, 61, 62  
 Buttermold, 200  
  
 CABLE STITCH, 52, 53  
 Canvas, 36  
     Embroidery, 36, 37, 38, 40  
 Carbon Papers, 209  
 Chain Stitch, 6, 7, 51, 52, 53, 55, 56, 77, 78, 98, 107, 126, 130, 146, 149, 155, 162  
     Back Stitch, 77, 78  
     Broad, 54, 55  
     Chequered, 54, 55  
     Double, 52, 53  
     Open, 52, 53  
     Reverse, 54, 55  
     Threaded, 77, 78  
     Tied, 77, 78  
     Whipped, 77, 78  
     Zigzag, 52, 53  
 Chair, Embroidered, 213  
 Chair Seats, 37  
 Charles I. England, 18  
 Chevron Stitch, 47, 48, 78, 83, 84, 89, 155  
     Raised, 78, 79, 80  
 Children's Clothes, 54, 82, 138, 146, 149, 171  
 Chinese Embroidery, 18, 31, 74  
 Christening Dress, 144, 145  
     Petticoat, 144  
 Christmas Cards, 200, 236  
 Cloud Filling, 79, 80  
 Cobbler Filling, 101, 102  
 Composite Stitches, 73, 75, 77, 79, 81, 139, 155  
 Coral Stitch, 7, 64  
 Couching, 48, 49, 119, 155  
 Cretan Stitch, 59, 60  
 Crewel Needles, 112  
 Cross Stitch, 6, 9, 30, 31, 32, 36, 50, 126, 130, 132, 139  
     Chinese, 31, 36  
     Designs, 35, 46  
     Double, 37, 39, 40, 45  
     Oblong, 39, 40  
     Reversed, 37, 39, 44, 54  
     Russian, 48  
     Two-sided, 31, 32, 45  
     Two-sided Italian, 39, 40  
 Curtains, 10, 54, 66, 82, 89, 104, 110, 158, 190  
 Cutouts, 192  
 Cutting Needle, 209  
 Cut Work, 104, 107, 110, 128

DANISH, 107  
 Darning Stitch, 9, 10, 11, 107, 155  
   Brick Pattern, 8  
   Sock, 8  
 Decorative Bands, 136  
 Decorative Hems, 15  
 Design, 10, 12, 66, 126, 127, 128, 129, 191,  
   193, 194, 198, 199, 207, 212, 240, 241,  
   242, 243, 244, 245  
 Detached Eyelets, 101, 103  
 Diagonal Raised Band, 98, 99  
   Square Stitch, 101, 102  
 Dinner Cloth, 127, 129  
 Donkey for the King, 195  
 Dragvaerk, 107  
 Draperies, 153, 154, 155, 157  
 Drawing Threads, 92  
 Drawing Designs, 192, 201  
 Drawn Fabric Stitches, 97, 107, 126, 128,  
   144  
 Drawn Squares, 103, 105  
 Dresses, 136  
 Dressing Table Skirts, 82, 89, 190  
 Dyeing, 154

EMBROIDERY KIT, 111, 115, 117  
   Basket, 115  
 Encroaching Stitch, 22  
 English Ecclesiastical Embroidery, 51  
 English Work, 18  
 Enlarging, 207  
 Ermine Filling Stitch, 139, 221  
 Evening Bag, 44, 70

FAGGOT STITCH, 101, 102  
 Feather Stitch, 7, 52, 58, 59, 89  
   Closed, 58, 59  
   Double, 58, 59  
   Long Armed, 59, 60  
 Fern Stitch, 47, 48  
 Fillings, 22, 24, 30, 36, 48, 52, 55, 56, 58,  
   60, 64, 74, 80, 97, 100, 101, 102, 139,  
   221  
 Fishbone Stitch, 20, 21, 22  
 Flat Stitches, 6, 17, 21, 22, 30, 48, 49, 50  
 Floss, 17, 20, 80, 89, 118  
 Fly Stitch, 55, 56  
 Framed Cross Filling, 100, 101  
 Frame, Embroidery, 113  
 Franklin Stove, 200, 212  
 French Knot, 62, 76  
 French Work, 18

GERMAN KNOT, 61, 64  
 Glue, Vegetable, 158  
 Gold Thread, 37, 40, 74  
 Graph Paper, 46, 210

Gros Point, 36, 37, 38, 42, 43  
 Guilloche, 76, 77

HARDANGER, 107, 109, 110, 132  
 Hedebo, 107, 108, 110, 132  
 Hems, Decorative, 15  
 Hemstitch, 91, 92, 93, 94, 95, 96, 126, 132,  
   144  
   Double, 93, 94  
   Italian, 93, 94  
   Ladder, 93, 95  
 Needlewoven, 93, 96  
   Overcast, 93, 95  
   Serpentine, 93, 95  
   Split, 93, 95  
 Herringbone Stitch, 47, 48, 79, 80  
 Holbein Stitch, 33, 36  
 Honeycomb, 84, 85  
 Hoops, 113  
 Household Articles, 150  
 Household Linens, 91, 95, 96, 104, 107,  
   124, 125  
 Hungarian, 6  
 Hvidsoem, 107

INTERLACED BAND, 75, 76  
 Interweaving, 82  
 Italian Hemstitching, 93, 94  
 Italian Work, 31

JACKET, 68, 69, 80

KINDERGARTEN, 192  
 Kitchen Accessories, 152  
 Kloster Blocks, 109, 110  
 Knot, Double, 7, 61, 64  
   French, 7, 61, 62, 76  
   German, 61, 64  
 Knotted, 6, 7, 51, 52  
 Knot Stitch, 61, 64

LACING, 74, 75, 78, 82  
 Ladder, Cut Work, 106  
 Lazy Daisy, 7, 56, 77, 78  
 Lettering, 50, 146, 161, 176, 177, 178, 179  
 Lingerie, 62, 82, 228  
 Link Powdering Stitch, 139, 221  
 Linked Stitch, 6, 7, 51  
 Linen, 10, 82, 91, 125  
 Long and Short Stitches, 20

MAGIC STITCH, 54  
 Material, 10, 91, 116, 142, 150  
 Monogram, 132, 176, 179  
 Mosaic, 6  
 Motto, 50  
 Museums, 18, 200, 203

NAME, 50

Napkin, 10, 31

Needles, 96, 97, 111, 112

Net Embroidery, 161, 180, 181

Net Trim, 186, 227, 228

Night Gowns, 82, 86, 87

Norway, 107

Numbers, 177

OLIVE PRICE, 195

Overcast Stitch, 30, 95, 98, 106, 107, 110

Outline Stitch, 24, 25, 27, 36, 82

PADDING, 30

Patterns, 68, 162, 166, 176

Pekinese Stitch, 74, 75, 139

Pennsylvania Dutch, 31, 133

Petit Point, 36, 37, 38, 40, 42, 43, 44

Philippines, 225

Photostat, 206

Pillow, 10

Pin Stitch, 172, 185

Pocket Design, 134

Pouncing, 164

Price, Olive, 195

Puerto Rico, 225

QUILT FRAME, 162

Quilting, 161

Designs, 163, 164, 168

Quilts, Appliqué, 161

Pieced, 172

REVERSE CURVES, 22

Roll-up Kit, 114

Rope, 7, 60, 61, 83, 84, 89

Rouleau Edge, 228, 231

with Faggotting, 225, 228

Roumanian Stitch, 6, 21, 22, 31

Running Stitch, 9, 10, 11, 17, 30, 54, 82, 106

Russian Cross Stitch, 31

SAMPLER, 9, 10, 11, 14, 49, 64, 65, 66, 67, 72  
Stitch, 31

Satin Stitch, 6, 17, 18, 20, 22, 30, 56, 60, 76, 91, 103, 106, 110, 126, 127, 130, 132, 144

Encroaching, 18, 20, 22

Scissors, 112

Scrolling, 54, 60

Seed Stitch, 30

Shadow Work, 143, 185, 226, 227, 229

Sheaf Filling Stitch, 139, 221

Sheeting, 128

Skirts, 68, 80

Smocking, 48, 73, 82, 83, 85, 86, 88, 150

Snail Trail, 64

Sprays, 66, 67, 192, 230

Speckle Stitch, 30

Split Stitch, 18

Squared Ground Stitch, 99, 100

Star Filling Stitch, 139, 221

Stem Stitch, 6, 20, 24, 27, 82, 83, 84, 126, 144

Straight Line Stitch, 98, 99

Swiss Work, 106

TABLE LINENS, 66

Tablecloths, 126

Tapestry Needles, 96, 112

Tea Set, Cloth and Napkins, 10, 14

Tenggren, Gustaf, 195

Tent Stitch, 37

Thimbles, 113

Thorn Stitch, 47, 48

Threads, 116, 119, 165

Towels, 10, 31, 54, 110, 130, 132

Twisted Lattice Stitch, 79, 80

Double, 80

UNDERGARMENTS, 135

VICTORIAN, 9, 31

Valances, 154

Valenti, Angelo, 195

Vegetable Glue, 158

WAFFLE IRON, 200

Wall Stencil, 137

Whipping, 82

Wool, 10, 48, 76, 80, 119

Jersey, 82

Knitting, 40, 172

Tapestry, 40

Writing, 50

